

Odd numbers from 1872-187.

1766.1 THE AMERICAN
BIBLIOPOLIST

A Literary Register and Repository of Notes and
Queries, Shakespeariana, etc.

"What was scattered in many volumes, and observed at several times by eye-witnesses, with no cursory pains I laid together to save the reader a far longer travail of wandering through so many deserted authors. * * * * * The essay, such as it is, was thought by some who knew of it, not amiss to be published; that so many things remarkable, dispersed before, now brought under one view, might not hazard to be otherwise lost, nor the labor lost of collecting them."—Milton, *Preface to Brief History of Moscovia*, 1732.

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REMIT FOR 1877.—*Subscribers who desire a continuance of the BIBLIOPOLIST will kindly favor the publishers by remitting \$1.25, the amount of the subscription for the current year, including postage, payable in advance. Attention is called to this, it being, as a rule, the only means of learning whether a continuance of the magazine is wished for.*

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 Hélène Louise Elizabeth, Duchess of Orleans, mother of the present Henry V. of France.
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 Isabeau of Bavaria, wife of Charles VI. of France.
 Charlotte, the attendant of Queen Isabeau.
 Isabella Clara Eugenia, Infanta of Spain, Duchess of Austria and Burgundy, &c., d. 1633.
 The same in the monastic habit of a Nun of the Order of St. Francis.
 Isabelle of Castille, Queen of Ferdinand the Catholic.
 Isabella of France, Queen of Edward II.
 Isabelle de Portugal, Queen of Charles V.

Princess Isabella Stuart, Duchess of Brittany.
 James V. of Scotland, (father of Mary, Queen of Scots).
 Jeanne II. of Sicily.
 Joan of Aragon, Queen of Sicily.
 Judith, Queen of Louis I.
 Mlle de La Fayette—1609-65.
 Laura de Novés, (celebrated by Petrarch).
 Louis de Lorraine, Queen of Henry III. of France.
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 Duchess of Maine, (grand-daughter of the great Condé).
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 Marguerite de Valois, (sister of Francis I).
 Marguerite of France, Duchess of Savoy—1524-74.
 Margaret of Provence, (Queen of Louis IX).
 Margaret of Scotland, (Queen of Louis XI).
 Margaret, daughter of Henry VII. and Queen of James IV.
 Marie D'Anjou, (Queen of Charles VII. of France).
 Marie Leszinska, (Queen of Louis XV).
 Marie de Lorraine, (Queen of James V. of Scotland, and mother of Mary, Queen of Scots).
 Marie de Médicis, 2d wife of Henry IV. of France.)
 Maria Theresa, (1st wife of Louis XIV).
 Marguerite, Duchess de Joyeuse, (sister of Louise de Lorraine, Queen of Henry III. of France).
 Marguerite de Beaujeu, Princess of Bourbon, d. 1336.
 Marguerite de Valois, (1st wife of Henry IV. of France).
 Marion de Lorme, b. 1605, d. 1650.
 Mary, (commonly called Bloody Queen Mary).
 Madame de Montespan, (mistress of Louis XIV).
 Mlle. D'Orleans, Abbess of Chelles, (great aunt to Louis Philippe).
 Paule, surnamed the Beautiful, after Titian, b. 1518, d. 1614.
 Jane Strymour, after Holbein, (third wife of Henry VIII).
 Marquise de Sévigné.
 Agnes Sorel, (mistress of Charles VII. of France).
 Mlle. des Ursins, (daughter of the Prevost of Paris, b. 1409, d. 1467).
 Valentine of Milan, Duchess of Orleans, 1373-1408.
 Duchesse de La Vallière, (mistress of Louis XIV).
 Michelle de Vitry, Baroness de Frainel, b. 1387, d. 1456.

These prettily colored portraits were engraved for the *Court and Lady's Magazine*, published in London, 1833-1842. Original impressions, such as those now offered, have become very scarce. They are peculiarly adapted for illustrating any historical work. A selection will be sent for inspection if desired.

J. SABIN & SONS,

84 NASSAU ST., NEW YORK.

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VOL. IX.

NEW YORK, FEBRUARY, 1877.

No. 85.

LITERARY (AND OTHER) JOTTINGS.

"Many for many virtues excellent
None but for some and yet all different."

ROMEO AND JULIET, II., iii., 13.

ART IN ENGLAND.—A better period to study the condition of English art could hardly be found, because sufficient time has now elapsed to enable one to judge of the value of the art impulses caused by the system of art education established by the English government about the time of the great Exhibition of 1852, and also the amount of momentum possessed by the great pre-Raphaelite movement. Numerous as are the art attractions which London offers to the stranger, it is only on thoroughly investigating the subject that one realizes the extent of the field. Leaving out of consideration such splendid collections as the Dulwich and the National galleries and similar permanent collections, and the magnificent private galleries of the old masters which abound, one is completely overwhelmed by the enormous amount of labor, capital, and public interest expended upon contemporary art in England. It is in good times one of the most prosperous pursuits in the United Kingdom. We find here a distinct craft or guild, absorbing the attention of a vast army of men and women, all, laboring to the same end, but naturally divided and subdivided again, according to the modern system of the division of labor, into various classes.

We have, in the first place, an art directory, which contains the names and residences of nearly four thousand men and women devoted to the pursuit of the fine arts in the United Kingdom, including painters, sculptors, architects and designers, and this list is far from complete. In addition should be mentioned over forty thousand art students in the art schools. And here it should be added that as art education is not compulsory in England, this number is the more significant, while the pupils are also, for the same reason, of good average maturity.

Not only are the artists strong in numbers, but they also have elevated the profession, in the eyes of those

who estimate matters according to their money value, by making it a lucrative pursuit as well. Enormous prices are now demanded and easily obtained by successful artists. Millais gets £2000 for a portrait. He is at work on a commission for which he is to receive £15,000, and is putting up a house to cost £30,000. Unless, a very young artist, in high favor, commands £800 to £1000 for a portrait. Many of the artists live very comfortably, not to say opulently. Of course there is the reverse side, for all have not equal ability, and some artists toil unknown and in poverty for many years. Still the fact remains that art in England now occupies another position than formerly. This statement has lately received corroboration by a grand dinner given to three hundred artists by the Lord Mayor and Lady Mayoress, at the Mansion-House, in the height of the London season. Among other things, the Lord Mayor said "he looked upon the artist as a man who, within his own mind, conceived a great and important phase of history and of life. The result was the production of pictures which, he said without hesitation, helped to carry on the great work of life by depicting its noblest sentiments, its highest aspirations, and its most glorious actions." Replies to the toasts were given by Horsley for the painters, Weeks for the sculptors, Barry for the architects, and Tenniel for periodical art.

The independent and important position artists now hold in England is also indicated by the Artists' Fund Society, divided into two branches. The Artists' Annuity Fund has a funded capital of £17,000, and provides for members in sickness, and by annuities to those permanently unfitted for pursuing their profession. The Artists' Benevolent Fund has an invested capital of £23,000, devoted to the relief of the widows and orphans of deceased members. The literature of contemporary English art is also very large, the number of periodicals relating to the subject increasing continually, while a class of professional art critics has gradually sprung up, including some men of large capacity, real art knowledge, and respectable judgment, such as Thornycroft (who has just died), I. Commyns, Carr, Henry Blackburn,

Atkinson and Hamerton.—S. G. W. BENJAMIN, in *Harper's Magazine* for January.

The catalogue of M. Gonzales's Library, just published in Paris, contains some noteworthy items: Album de la Maison d'Orléans, with portraits, autographs, and views of castles and country-seats relating to the princes of the family, 100*l.*; Chroniques de Saint Denis, MS., on vellum, 200*l.*; Fénelon, "Télémaque," Paris, 1785, 2 vols. 4to, 120*l.*; Heures à l'usage de Rome, Paris, S. Vostre, 1498, on vellum, 60*l.*; Heures de Renée de Bourbon, MS., on vellum, 80*l.*; Juvenalis, Persius, Venetis, Aldus, 1535, 120*l.*; La Fontaine, "Contes," Amsterdam, 1762, 72*l.*; Livre de Prières, MS., de Nic Jarry, 300*l.*; Marot, Œuvres, Lyon, 1539, 40*l.*; Molière, Œuvres, first edition, Paris, 1666, 60*l.*; Rabelais, Œuvres, 3 vols. Amst. 1746, 72*l.*; "Roman de la Rose," Paris, 1529, 100*l.*; Vie de St. Jean Chrysostome, Paris, 1664, 4to, 72*l.* From this it is to be seen how much the price of rare and curious books has increased in France this year.

A little work of value to lovers of Oriental faïences, and to students who desire a helping hand in the subject, has just been added to the series of catalogues published by the Art Department. It has been expected for some time, and is described by its title, "Bethnal Green Branch Museum. Catalogue of a Collection of Oriental Porcelain and Pottery, lent for Exhibition by A. W. Franks, Esq." The Director of the Society of Antiquaries describes the objects he has generously lent to the public; he adds to the description of each class of objects a few explanatory words on the history, so far as it is known, and characteristics of the examples of each category. These notes suffice to show how much remains to be learnt about the subject, and they present the very essence of what is known, with references to sources for detailed information. Fourteen plates of marks conclude the volume.

Mr. Joel Munsell, of Albany, has published a new and improved edition of Mrs. Grant's "Memoirs of an American Lady," with Sketches of Manners and Scenes in America as they existed previous to the American Revolution; also a memoir of the author, Mrs. Anne Grant, by Gen. James Grant Wilson, biographical and illustrative notes, a portrait, and numerous illustrations; also a new edition of "Doddridge's Notes on the Indian Wars of Pennsylvania and Virginia," with a Memoir of the Author.

Prof. Wülcker and Dr. Moritz Trautmann announce a new philological journal, to deal exclusively with English, to be entitled *Anglia*, and appear three times a year. The first and principal part of it will be edited by Prof. Wülcker, and will contain papers on English literature, the history and grammar of the language, &c. The second part of *Anglia* will consist of critical reviews of books and essays, and a yearly bibliographical list of all books and papers on the subjects within the range of the journal. The following eminent

scholars in Germany have promised their help: Profs. ten Brink, Elze, Grein, Heyne, Kissner, Schipper, Sievers, Stengel, Stimming, Wagner, Zupitza; Directors Hertzberg, Alexander Schmidt, Immanuel Schmidt; Doctors Fel, Flügel, Horstmann, &c.

Mr. James R. Scott, F.S.A., has generously undertaken to publish, at his sole cost, the fine manuscript of Occleve, which has been discovered to contain copies of all documents passed under the Privy Seal during the period that the poet was a clerk in that office. The volume, which is of a considerable size, contains very many valuable and hitherto inedited state papers and letters, the originals of which are not known to be in existence now, and which throw fresh and important light upon the domestic and foreign policy of England during the troubled reigns of Richard the Second and the three succeeding Henries.

Wordsworth gave Charles Mackay a curious interview. "He suddenly said, 'I am told that you write poetry. I never read a line of your poems, and don't intend.' I suppose I looked surprised at the apparent rudeness of this," says Mackay, "for he went on to say—'You must not be offended with me; the truth is, I never read anybody's poetry but my own.' Again, I suppose that my face must have expressed what I certainly felt—a slight degree of wonder at a declaration which I thought so very gratuitous. 'You must not be surprised,' he added, 'for it is not vanity that makes me say this. I am an old man, and little time is left me in the world. I use that little as well as I may, to revise all my poems carefully, and make them as perfect as I can before I take my final departure.' It was quite evident from the frankness of the explanation that the old gentleman did not mean to wound my self-love while explaining and vindicating his own; and I could but take in good part the confidence he had reposed in me. Desiring to turn the conversation, I stopped a moment in our walk to admire the outline of the picturesque mountain across the lake, and pointing to it, asked him its name. 'Dear me!' he replied, 'that's Naub Scaur. Have you never read my poems?' It was on the tip of my tongue to retort that I never read anybody's poems but my own; but I reflected that he was old enough to be my grandfather, and not only that, but how untrue the statement would have been. So I refrained, and listened attentively as he spoke. 'I have described Naub Scaur more than once in my poems. Don't you remember the following?' And here he recited, in a deep bass voice, a passage of 20 or 30 lines which was entirely new to me, though I did not like to tell him so."

At a meeting of the Council of the English Dialect Society, held in Manchester on Monday last, the Honorary Secretary (Mr. J. H. Nodal) reported that the publications of the year were nearly ready for issue and would consist of three volumes and a pamphlet. The latter is a reprint of that portion of Dr. Richard Morris's annual address, as President of the Philologi-

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cal Society, in which he referred to the survival of Old English words in our present dialects. It forms the first of a series of essays, original and reprinted, which will be issued at intervals, paged consecutively and may ultimately be bound together in a volume as *Miscellanies of the English Dialect Society*. Several tracts of more or less rarity will be comprised in the series. The three volumes of the year are the second and concluding part of "The Whitby Glossary," by Mr. F. K. Robinson; a "Glossary of the Dialect of Mid-Yorkshire, with an Outline Grammar," by Mr. C. Clough Robinson; and a "Collection of Smaller Glossaries," edited by the Rev. W. W. Skeat. These include "Pegge's Kenticisms," some additions to the Rev. J. C. Atkinson's "Cleveland Glossary," "Surrey Provincialisms," by Mr. Granville Leveson-Gower, a set of Warwickshire words, by Mrs. Francis, and some Oxfordshire words, by Mrs. Parker. Mr. Nodal also stated that Mr. E. Peacock's glossary of Lincolnshire words was almost through the press. It will form one of next year's publications.

The New Shakespeare Society has just ready for issue its last couple of books for this year: being, 1, Mr. Harold Littledale's revised edition of Shakespeare and Fletcher's "Two Noble Kinsmen," from the quarto of 1634, with notes. This is presented to the members by Mr. R. Johnson, of Fallowfield; 2, Prof. W. Spalding's "Letter on the Authorship of the 'Two Noble Kinsmen,' and on the Characteristics of Shakespeare's Style, and the Secret of his Supremacy," with a Life of the Author, by Dr. John Hill Burton, and "Forewords" by Mr. Furnivall, announcing a modification of Prof. W. Spalding's first opinion on the authorship of the play.

CERAMIC WARE IN ENGLAND.—Wedgwood-ware is still as great a favorite as ever, a delicate white porcelainous biscuit, called jasper-ware, being the best. The biscuit is capable of receiving the tints of oxides, the same as glass or enamel, and the figures are raised in white relief. Upward of one thousand moulds were made during the life of the founder, and these are still in use to the present day; in fact, no attempts have been made to improve on what was done by Wedgwood. To enumerate the numerous potteries that have sprung up in England since then is beyond our limits. But the mania, if it may be so called, seems now at its height. The prices demanded are enormous for English ware, and some of the work produced in china or majolica is little inferior to the best work of Urbino or Sèvres. The prismatic lustres of De Morgan, marvelously produced on claret-colored grounds on vases of his own design, are quite wonderful. The designs of Coleman, painted with full artistic regard to the tints of majolica, are of exceptional grace, and display an admirable study of the human figure; but unfortunately Mr. Coleman no longer favors the public with such work, having abandoned it after reaching a high degree of excellence. Mrs. E. Broughton is also entitled to a

very high position in the art of decorating majolica and china. Mr. Goode and many amateurs also follow this pursuit at present, often successfully; and there are also schools established for exclusive instruction in ceramic art. Among many establishments for the manufacture of faience-ware are the Lambeth potteries, where the designs are described on majolica by the pupils, generally young women, and Minton's extensive works at Stoke-upon-Trent. The latter firm have been able to imitate very successfully a plate from the finest set ever made at Sèvres, manufactured expressly for Louis XVI., and afterwards bought by George IV., and now valued at nearly half a million sterling. The dessert service made at Minton's for the Duke of Edinburgh is probably the most elegant thing of the sort that has been executed in England. But it is only fair to add that the designs were by Boullemier, who had already established his fame at Sèvres. Solon, lately chief painter of the works at that place, is employed also by them. I saw two vases executed by him at the elegant pottery rooms of the Messrs. Goode, in London, which indicate the high-water mark reached in the decoration of ceramic ware in this century, representing respectively wrestlers and racers, most exquisitely limned in white relieve upon a base of delicate olive-green. Four airy sprites, perched on pilasters, ply cymbals and horns. The spectators are also Cupids, who in various attitudes show lively interest in the games, while one entertaining sprite is so absorbed by the grapes he is discussing that he altogether neglects to notice the contest. These figures are composed in a thoroughly classical spirit, while the way in which success is achieved through several very perilous ordeals of fire in the baking process wins great credit for the British artisan; in fact, the extraordinary beauty of Minton's turquois china and other faience wares is really dazzling for the perfection of the workmanship displayed, and the idea it gives of the degree of excellence at last reached in England in transforming dull earth and pigments, as by a magician's wand, into objects rivaling the splendor of the opium-eater's dream. Terra-cotta has been turned to another admirable use in London by being moulded into elegant receptacles for flowers made to fit into the windows. Many are the houses of the rich and the lowly alike that are thus decorated in an inexpensive way by painted glazed terra-cotta boxes planted with a profusion of brilliant flowers.—S. G. W. BENJAMIN, in *Harper's Magazine* for January.

Mr. P. A. Daniel has undertaken to complete, for the New Shakespeare Society, the Parallel Text edition of the first quarto and folio of "Henry the Fifth," which Dr. Brinsley Nicholson's illness obliged him, some time ago, to throw up. Mr. Daniel has also taken in hand the edition of the thirteen "Doubtful Plays," which Dr. B. Nicholson had intended to prepare. In the first of these which he took up, Mr. Daniel's recourse to its first quarto enabled him to restore a speech—though of one line only—which Malone had

missed, and later editors had never looked to the original for. Dr. Nicholson has, too found a curious coincidence between a line in "Lochrine" and one of N. Breton's works, which may imply the latter author's having taken part with Charles Tylney in the stilted play above named.

The first number has just appeared of an Arabic newspaper, printed in London, and published by Mr. R. Hassoun, at 33 Fitzroy Street. The editor appears to be an Arab by race, and a Christian in creed. At all events, he is a strong hater of the Turks, about whom he says many disagreeable things in a rather elevated style.

Two fundamental distinctions underlie art. I call them Realism and Idealism, from want of clearer words to express my meaning. The former applies to the portraiture of the external world, and partakes more or less of copying and imitation. It affects local and particular truths; is circumscribed in action and motive; inclines to inventories of things in its poorer estate; is apt to be cold, pedantic, minutely fine or broadly rough, and seldom rises above consummate dexterity and intellectual appreciation. Idealism bases itself on universal truth. It deals more with emotions and ideas than facts and action, opposing imagination to perception, on which realism chiefly rests. Inventing, suggesting, creating, the former is the poetry of fine art; the latter is prose. How to combine perfect execution with profound thought, and while rendering temporal and special truths, to endow them with the spirit of the ideal and eternal, is the great problem of art.—JARVES.

SHAKESPEARE IN GERMANY.—Shakespeare has gradually become preëminently a German study during a century just completed. On the 20th September, 1776, Hamlet was performed for the first time in German at Hamburg, and on the 20th September in the present year, to celebrate the centenary, the tragedy was put upon the stage at Hamburg with all modern accessories, of careful study of scenery and costume, and psychological analysis of the chief character.

The following notes refer to Spain:—

Señor Castelar has been rusticated in the neighborhood of Toledo, busy, prior to the opening of the Cortes, upon his work for *Harper's Weekly*, the subject being "The Relation between the Philosophical and Political Movements of the Age."—South of the Basque province, since the termination of the civil war, Spain seems to have found time and heart to honor the anniversaries of her great men. On the 8th of October, the right royal, but now somewhat faded city of Alcalá de Henares celebrated the anniversary of the birth of Cervantes. Above the porch of a humble dwelling, the following inscription, by Quintana, has for some years marked the precise spot where the author of "Don Quijote" first saw the light:—"Here was born Miguel de Cervantes Saavedra, author of 'Don Quijote.' His name and genius belong to the

civilized world; his cradle, to Alcalá de Henares." The day was celebrated by a mass in the church of Santa-Maria Mayor, where Cervantes was christened, and the planting of some trees in the square bearing his name. On the same day, at Orense, the capital of the province of Galicia, the two-hundredth anniversary of the birth of the Benedictine Father Feijóo, was celebrated. "Floral games" were the great feature of the day, poetry and pictorial art lending their best aid to make the occasion memorable in the annals of the hard-working and trusty Gallego. A statue, said to be about as good as our own efforts in that direction, was unveiled amid the acclamations of thousands of spectators. The gala ended with a visit to Casdemiro, where, among trees, still stands the farmhouse in which the Padre was born. His *magnum opus*, the "Teatro Critico-Universal" (in 16 vols.), the first volume of which appeared in 1726, created an immense sensation, the subsequent volumes appearing at intervals in succeeding years; and to show its popularity at that time of literary sterility, it may be mentioned that no less than fifteen editions were printed prior to 1786. This work, and the "Cartas Eruditas y Curiosas," seem to have embraced a wide field of criticism, their principal design being to combat "popular errors." The Very Rev. Father Benito Gerónimo Feijóo died in 1764. We learn from Seville that Don Angel Lasso de la Vega has obtained the aid of a grant from the Minister of the Interior to enable him to print and publish his "History and Critical Judgment upon the Poetic School of Seville in the Eighteenth and Nineteenth Centuries." This work, like the preceding one, referring to the sixteenth and seventeenth centuries, was "premiada" by the Seville Academy of Belles-Lettres.

The designs for the proposed Byron memorial statue are now collected at the South Kensington Museum. The private view, for the committee and their friends, will commence to-day (Saturday), at twelve, noon, and the public will be admitted on and after Thursday, the 9th inst.

"The Life and Times of Thomas Stothard, R. A.," an autobiography in two volumes, is preparing for publication by Mr. Robert Thomas Stothard, his only surviving son.

Chaucer's portrait, in his disciple Occleve's "De Regimine Principum," Harleian MS. 4866, in the British Museum, has been enlarged to four times its size by the Autotype Company for Mr. Furnivall's edition, for the Chaucer Society, of "Chaucer as Valet and Squire; Edward the Second's Household Ordinances, with Extracts from those of Edward the Fourth, to show Chaucer's probable Duties." No MS. of Edward the Third's or Richard the Second's Household Book is known.

DR. GOLDSMITH.—The following announcement of the death of this eminent man appeared in one of the journals of the time:—

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"1774, April 4. Died Dr. Oliver Goldsmith. *Deserted* is the *Village*; the *Traveller* hath laid him down to rest; the *Good-Natured Man* is no more; he *Stoops* but to *Conquer*; the *Vicar* hath performed his sad office; it is a mournful lesson, from which the *Hermit* may essay to meet the dread tyrant with more than *Grecian* or *Roman* fortitude."

GOETHE'S FAUST.—A new edition of Goethe's Faust has just appeared for the Christmas season under the auspices of Mr. Fred. Bruckmann, of London, Munich and Berlin. The illustrations consist of 78 wood engravings, and 14 permanent photographs from oil paintings by the late Prof. Kreling, a pupil of Kaulbach.

A rapid increase in the number of Egyptian travellers may confidently be looked for about this time. According to Mr. M. D. Conway, a large roll of papyrus, covered with inscriptions, was discovered some twenty years ago under the floor of an old tomb in Thebes. It was 139 feet long by 16½ inches broad, and looked something like a stair carpet. Mr. Harris, the lucky finder, bought it for a comparatively small price. His daughter, Miss Harris, felt convinced that it was a treasure, and to make sure against accidents, set herself to the immense work of tracing every sign and letter on it upon a paper of equal extent. She succeeded in making a fac-simile of it. Her father died, and the lady took a house at Koumel Dyk, Alexandria. A few years ago an explosion occurred in the house, which was reduced to fragments. Of its contents the two chief treasures alone escaped unharmed, the papyrus and Miss Harris herself. The great Egyptian archaeologist, M. Brugsch Bey, examined the papyrus and told the Khedive of its great value, and the Egyptian government offered the sum of £2,000 for it. But Miss Harris would not part with it. She brought it to England, when the British Museum purchased it for a larger sum, and from that time to this, Dr. Birch and his corps of Egyptologists have been deciphering it, while scribes have been engaged in copying it. It proves to be a complete record of the life and works of Rameses III., and a statement of the condition of things at Thebes three thousand years ago.

The books of George Washington were recently sold by one of that name on account of his poverty. The descendants of Jefferson were extremely poor. So are those of John Hancock, whose house they were lately obliged to sell. Now we read that the daughter-in-law of Gen. Jackson is in a condition of financial distress, and desires to sell various valuable mementoes collected by her while an inmate of the White House. It is only recently that the public service has been found profitable, and however comfortable the fact may be to office-holders and their heirs, it is hardly pleasant to those whose notions of official purity are of the old-fashioned sort.

We believe that the sheets of the second edition, in two volumes, of Dr. Willshire's "Introduction, &c.," Ancient Prints, are now ready for the binder. A

limited number of large-paper copies has been "worked off," in order to meet the requirements of illustrators.

A "Deconsecrating" Service was held in All Hallows Church, Bread Street (in which Milton was baptized) a few days since, the church being about to be taken down. A correspondent of the *Times* pleads for the preservation of an historical record, which is cut in the external wall of the church. The inscription referred to is as follows:—

"Three poets in three distant ages born,
Greece, Italy, and England did adorn;
The first in loftiness of thought surpass'd,
The next in majesty—in both the last.
The force of Nature could no further go;
To make a third, she join'd the former two.

JOHN MILTON

Was born in Bread Street on Friday, the 9th day of December, 1608, and was baptised in the parish church of All Hallows, Bread Street, on Tuesday, the 20th day of December, 1608."

The above inscription is cut in the external wall about six feet above the ground, so that this portion of the church could be easily incorporated into any building that may be erected on its site. Thus this interesting historical record might easily be preserved. The papers which have noticed this neglect to note that this world-famous epigram—for it is not an epitaph—is by John Dryden, and is the first specimen of those "mural tablets" or memorials set on great men's birthplaces or residences of which the Society of Arts takes honorable care. This surely ought to be preserved.

There is a very fine thing told of the late Shirley Brooks. His friend, Angus Reach, whose name its owner took pains to proclaim did not rhyme with "peach," which served to rouse Thackeray's jolly "Mr. Re—ach, will you take a Pe—ach?" as he handed him a specimen of that fruit—became disabled from overwork on *The Chronicle*. Brooks, also one of the staff of that paper, for nearly a year performed the duties of the sick man in addition to his own, Reach's salary being continued. Only Reach's death put an end to this instance of true comradeship.

A serious injury has been wantonly done to M. Meissonier's famous picture in the Luxembourg—a Group of the Staff of the Emperor Napoleon III. at Solferino. It has been torn by the point of a penknife, employed to cut out the face of the Emperor. It is hoped the injury may not be irreparable: the work being on panel, the scraping and repainting of the damaged portion offer difficulties which, says the *Chronique*, may be overcome. However this may be, every one must join our contemporary in denouncing the infamy of the act and the stupid folly of the perpetrator, who, it is trusted, may yet be discovered.

An important addition has been recently made to the Egyptian antiquities in the British Museum, and it is one no less interesting to the student of Greek and

Roman history than to the Egyptologist. It is the body of a lyre, made of the shell of a land-tortoise, covered with leather. The shell of the tortoise can be seen through a hole in the leather. This is a unique example of the lyre of the Egyptian Thoth—the Greek Hermes; also of the second Hermes, son of Zeus and Maia, who (according to the Hymn to Hermes) stole the oxen of Apollo. The story of the earlier deity is, that he was walking along the banks of the Nile, after the inundation had subsided, and accidentally kicked the shell of a dead tortoise, of which the flesh had been rotted away by the heat of the sun, and only the sinews remained, therefore the shell brought forth a musical sound, and it suggested to him the formation of the lyre.

Among the new books announced by Mr. Elliott Stock are the following:—Milton's "Paradise Lost," a "fac-simile" reproduction of the first edition; a cheaper edition of the "Pilgrim's Progress," "fac-simile" first edition. "The Biblical Museum," Vol. I., Old Testament section; "The Poppy Plague; or, Chapters on the Opium Policy of England"; "Lesser Lights: Sketches of some of the Minor Characters of the New Testament," by Rev. William Brock; "Essays on Education," by Rev. Henry Trigg; "The Cross and its Dominion," by William Penn; "The Handbook of Questioning on the Gospels: The Gospel and our own Times," by the late Benjamin Frankland, B.A.; and "Songs for Working Men," by Benjamin Gough.

The Chronicle of Adam de Usk, an English ecclesiastic and courtier of the later half of the fourteenth century, has been edited by Mr. E. M. Thompson, of the British Museum, from the original and unique MS. in the Harleian Library. The work will be issued in a few days by the Royal Society of Literature.

Another important first edition has turned up in Germany, no less a one than the first print of Marlowe's "Edward II., a Tragedie, 1594," the year after the author's death in a tavern brawl. The earliest edition heretofore known in England is that of 1598.

Sir George Campbell, K. C. S. I., M.P., who has just returned from Constantinople, is about to publish a work on the Eastern Question, the title of which will be "A very Recent View of Turkey." We understand that the book, besides giving Sir George's own observations of recent events, will include chapters on Turkey and its races; the solidarity of the Mohammedan religion; the social relations of the Turkish Government; England and Russia; and the remedy which, in the view of the author, is best calculated to secure a satisfactory settlement of the Eastern difficulty.

A distinguished literary man says that one of the most impressive things he ever heard was a sentence of Emerson's spoken in the course of a half extemporaneous lecture on Italy in a New-England town. The wise man was describing the Venus de Medici. He simply said: "I walked—round—and round—the Marble—Lady;" but such was the depth and dignity of his

tones, the distinct and lingering quality of his enunciation, that the little sentence drew a wondrous picture for his audience, and made an immense impression upon them.

THE AUSTRALIAN ABORIGINES.—Mr. Brough Smyth, of Melbourne, is preparing for press his long-expected work on the manners, customs, and languages of the Australian Aborigines. Its importance as a contribution to ethnological and linguistic science is much enhanced by the gradual disappearance of the races, as owing to the newly-found gold-fields, the white population is increasing so rapidly that there is small hope of many of the blacks surviving the end of the century.

Dr. Forbes Watson's "Peoples of India" has now reached its eighth volume. Unluckily there are many heart-burnings among bibliophiles about this valuable work. The third and fourth volumes have been almost entirely sold out, and there is said to be some difficulty in procuring a complete set.

Mr. Morris's new poem, "The Story of Sigurd the Volsung and the Fall of the Niblungs," is now published in London. Its American republication, we believe, is not yet announced.

LITERARY TASTE.—The literary tastes of individuals differ as much as their faces. Montaigne says: "It is impossible to find two opinions exactly alike, not only in several men, but in the same men at different times." Among the human race, as everywhere else in nature, there is nothing so universal as diversity; and this extends further, if possible, in mental qualities than in physical. Our temperaments, our early education and associations, a thousand circumstances which surround us, unconsciously, but no less surely, influence our tastes and opinions. Even the professional literary critics, though they may study in the same schools, and follow the same courses of reading, will set up entirely different standards, and will seldom agree in their measurements, even when acknowledging the same standards. The most philosophical and impartial are likely to be influenced by the prejudices acquired by education or accident. Landor declares that whether in commending or carping, their eyes are always both on one side like a turbo's. This is a strong assertion, and leaves the author of it exposed to his own criticism, but it cannot be denied that the habit of taking a one-sided view is the cause of much of the diversity of opinion in regard to the literature of the day.

This is especially true of the novels. No sooner is a new work of fiction published, than all hands agree in disagreeing about its merits. One critic will parade all its bad points, while another will see only its good ones. Both may be right, but only partly right, and each insists upon seeing only one side. We suppose that as long as George Sand's novels shall be read, there will be a difference of opinion as to whether or not they are impure. The fact is that there is very little fiction that is wholly good from a moral point of view, but there is still

less that is wholly bad, and there never will be much of either until there are classes of readers who are immaculate, or utterly depraved. There are novels that are bad enough, and there are people with little enough of correct taste to read them, but it does not follow always that the literary appetite is depraved. The uncultivated taste craves excitement. So well is this understood, that titles are often invented to indicate the criminal characteristics of a book; and one at least of our large publishers finds it advisable to head a long list of such novels—"Highwaymen, Murderers, etc."

This plan of cataloguing is to be commended for its honesty, for nothing else; and it no doubt assists many readers who are looking for just such books,—as Mr. Boffin was always on the lookout for "the life of a miser, or anything of that sort." But it is fair to suppose that most of the admirers of such books admire the adventure and not the crime, and that they take the evidences of the crime as a sort of guarantee for the adventure. It may also be said of most of their writers that they use vices and crimes simply as so many pegs to hang their exciting incidents upon. The amount of evil such books may do their readers depends very much upon the amount of evil already done by other agencies. A good story is told of Michael Angelo and his famous picture of the Last Judgment. Pope Paul IV. conceived the notion of having it changed to conform to his ecclesiastical ideas. Angelo, when told of his wishes, replied that "if His Holiness would only reform the opinions of mankind, the picture would be reformed of itself." The probability is, that without such a reformation in the opinions of mankind, the picture would have been changed to very little purpose.

There is hardly less difference of opinion in regard to what is intended for religious literature. Davy Dean's library would hardly satisfy the most austere churchman in these days; but there are still people who look suspiciously upon all literature that is not in biblical language. Goody books, written for this class of readers, are as insipid and as uninteresting to them as to everybody else, but, fortunately and naturally, they are not numerous as a class, and they are not extensive readers; so that the supply of such books is growing less every year. To cultivate a taste for reading, one must be at least interested in his books. Reading as a matter of duty becomes a task, and very distasteful one,—especially to the young. It is in books for youthful readers that authors and critics most often err. The boy will have adventure enough to excite and hold his attention, or he will not read at all. This is a perfectly natural and normal appetite, and all future cultivation of literary taste must be based upon it. Its natural tendency is to improve itself as the mind matures. Pope says: "The boy despises the infant; the man, the boy; the philosopher both; and the Christian all."—*The American Book-seller*.

A correspondent of the *San Francisco Chronicle* tells the following story about Washington Irving and Walter

Scott:—"Washington Irving, in early life, became acquainted with a very intelligent and beautiful Jewess in Philadelphia, by the name of Rebecca Gratz. This acquaintance ripened into love, in which both shared, and Irving proposed marriage and was accepted on condition that the parents of the lady would consent to the union of their daughter with a Gentile. The Hebrew religion forbade such a marriage, and though the parents esteemed the suitor highly, they could not bring their minds to consent to a violation of so sacred a regulation of their faith. The attachment was so strong between the lady and Irving that nothing but their elevated sense of the duty of a child to parental authority kept them from wedding. They resolved, however, that in sentiment they would remain true to each other through life and never wed. It was during this state of their relations that Irving made his first visit to Sir Walter Scott. The latter had already made for himself an undying reputation as an author, and the former, with his literary productions, had attracted the attention of the 'Wizard of the North,' who was at that time incubating in his mind that wonderful story of 'Ivanhoe.' Personal intercourse with Irving so won upon Scott's confidence, that he sketched to him the plan of the story, confessing, at the same time, that he felt the need of a heroine other than 'Rowena.' Irving's heart and head were full of his romantic love for Rebecca Gratz, and he modestly proffered to furnish Scott with a heroine, many of the incidents connected with whom should be drawn from real life. The offer was accepted, and Irving's Rebecca, mutually pledged to him to unwedded earthly fidelity, stood as the model of the immortal 'Rebecca' of 'Ivanhoe.' Scott, of course, adapted it to the exigencies of his story, but the great ideal as furnished by Irving was unchanged."

The long-promised edition of the Greek Testament, on which Prof. Westcott and Mr. Hort have been engaged for nearly twenty years, is now really approaching completion, and the sheets of the Apocalypse are actually in the printer's hands.

Mr. W. L. Alden, of the *Times*, has collected a number of the humorous articles which he has for the past year or two contributed to that paper, and they will be published very soon in book form by Lovell, Adam, Wesson & Co. The volume will contain some fifty of these clever bits, and will be called "Domestic Explosures."

Mr. Maganatha Shastri, of Madras, is engaged upon the *fifth* translation of "Robinson Crusoe" which has appeared in the Tamil language. Bunyan's "Pilgrim's Progress" has been translated twice. The "Book of Common Prayer" twice; the Tamil Bible has been the object of much more attention; certainly there are at least seven versions of it, or parts of it, procurable. But it is remarkable that, above all secular European works, the South Indian native prefers the fictions of De Foe.

The autotype fac-simile of the commonplace book of

the poet Milton, which was found among the muniments of Sir Frederick Graham, has been finished. It is edited by Mr. A. J. Horwood for the Royal Society of Literature.

Capt. Nares, we are glad to hear, is writing an account of his Arctic Expedition.

Translations of "Enoch Arden," by Adolf Strodtmann, the biographer of Heine, and the "Ancient Mariner," by Ferdinand Freilgrath, will appear as Christmas books in Germany.

OBITUARY.

CHARLES HEMANS.

Mr. Hemans was a son of Mrs. Hemans, the well-known poetess. He left England in early life, and, after residing in various parts of the Continent, finally settled in Italy, and latterly in Rome. It was here that his chief studies were made in history and archæology. His learning was also extensive in both ancient and modern literature. He held the honorary posts of secretary and librarian to the English Archæological Society in Rome, in the interests of which he had worked from its beginning, and he will be long remembered by visitors to Rome and English residents there as a most kind and friendly instructor. His stores of knowledge were always open to those who sought them. He loved to give forth the information he had so laboriously acquired, and the literary spirit that inspired his observations on the sites and objects of interest in Rome made his expositions doubly valuable. Indeed, to scholars and students of Italian ecclesiastical history and archæology his works are simply invaluable. His more recent ones, "A History of Mediæval Christianity and Sacred Art in Italy," and "Historic and Monumental Rome," contain the results of his most mature studies.

After a serious illness at Spezia last summer he removed to the baths of Lucca, where he died on Thursday, the 26th ult., in the presence of his wife, his last hours soothed by the friendly attentions of his countrymen staying there.

His personal character was kind and amiable, his manners and bearing modest and unassuming.

DR. BARLOW.

Henry Clark Barlow, M. D., F. G. S., was born at Newington Butts, Surrey, on May 12th, 1806. In 1822 he was articulated to an architect and surveyor, but relinquished the profession in 1827, and, after studying for some time in Paris, was matriculated as a medical student in the University of Edinburgh, where he took the degree of M. D. in August, 1837, but without any intention of following the profession. In the spring of the next year he went again to Paris, and in 1840 made his first tour through Belgium, Germany and Holland. In 1841 he went for the first time to Italy, where he remained nearly five years, and in December, 1845, returned to England, bringing home a large collection of notes

of travel, sketches and drawings of the various scenes he had visited. In 1846 he went again to Italy, and, after spending two winters in Florence, extended his travels to Athens and Constantinople, returning through Hungary and Austria. In 1849 he again visited Germany, passing some time in Berlin, Dresden and Prague, examining and making notes on the various picture-galleries, museums, &c., of these cities. In 1850 appeared his first printed paper on Dante, "Remarks on the Reading of the 50th Verse of the 5th Canto of the Inferno," and from this time his whole life seems to have been devoted to the study of the "Divina Commedia." In 1852 he was again in Paris, examining the Codici in the various libraries there, the result of which, and of his collations of above 150 other MSS. in Italy, Germany and in England, are given in his "Critical, Historical, and Philosophical Contributions to the Study of the Divina Commedia," published, in 1866, "in commemoration of the sixth centenary of Dante Allighieri," which had been celebrated in the previous year. It had been originally proposed to hold a festival in Italy in commemoration of the great poet in 1859, but it was very judiciously postponed, in accordance with the recommendation of Dr. Barlow himself in a letter which appeared in the *Athenæum*, December 25th, 1858, in which, after pointing out that the year 1859 had "no correspondence either with Dante's birth, death, or any remarkable event in his life," he urged that the proper year for such a demonstration would be 1865, the six hundredth anniversary of his birth. A full account of the proceedings of the three days, May 14th, 15th, 16th, at Florence, in which the Doctor himself took a prominent part, was published by him anonymously in the following year—"The Sixth Centenary Festivals of Dante Allighieri in Florence and at Ravenna. By a Representative." The festival at Ravenna having taken place in June of the same year, in consequence of the discovery of the bones of Dante, in the latter city, about ten days after the termination of the great festival at Florence, an account of this most interesting discovery was forwarded to the *Athenæum* (September 9th, 1865), by our enthusiastic Dantophilist,—who, it need hardly be added, when the intelligence reached him at Florence, was soon on his way to visit the spot,—and is more fully detailed in the publication above mentioned which contains also a report of all the proceedings of the three days' festival (June 24th, 25th, 26th) at Ravenna.

MISS M. F. ROSSETTI.

We have to announce, with great regret, the death, in her fiftieth year, of Miss Maria Rossetti, who, as the author of the "Shadow of Dante," had made for herself a noticeable position in the literature of our time. She had, from her childhood, evinced a strong taste for literary pursuits—making Dante her special study, and for exhaustive learning on this subject she was, perhaps, without a superior in Great Britain. In 1846 she published an allegorical story in prose, called "The Rivulets," and, subsequently, some Italian school-books.

She entered All Saints' Sisterhood, Margaret Street, Cavendish Square, in 1873, where she died, after a short illness, on the 24th Dec.

From "Notes and Queries."

SHAKESPEARE IN RELATION TO HIS WORKS.

It is a commonly received opinion that the dramatist was modestly indifferent to the fate of his works; in other and more correct words, that he was a careless and, in-so-far, worthless father to his intellectual progeny. This is so thoroughly untrue as to call for immediate protest. It was not the poet but the time that was indifferent. The time and the condition of the stage, the rules and regulations of stage management with regard to the property of plays, and a too early death, prevented Shakespeare giving a self-superintended edition of his works to the world.

"It is a thing to be desired," say the editors of the first folio, "that our author had lived to have overseen his own writings, but since this hath been denied him, and he, by death, departed from that right, we do our best," etc. This, coming from the authority of close personal acquaintance with the poet, carries in itself a weight of evidence against a very groundless hypothesis. So far from being indifferent to the fate of his writings, he was, perhaps, of all authors who ever lived, the most solicitous for their welfare.

It is not nearly so well understood as it should be how wide a distinction existed in his day between poetry proper and plays, nor under what ban of disgrace the stage and all connected with it labored. There were many well-meaning men in those days who, while tolerating *Venus and Adonis* and *Locrine* on their tables, would, had one of their sons brought into the house a quarto *Romeo and Juliet*, being stone blind with prejudice, have flown into a most violent passion, confiscating the book, and threatening the culprit with a shilling legacy. But apart from this, and in far higher intellectual quarters, there was an apathy respecting dramatic literature, apart from the stage, which con-

demned it to an "idle rank and place in general estimation." In his preface to *Volpone*, Ben Jonson, with bitter parenthetical emphasis, says, "If we turn to dramatic (or stage poetry as they term it)," etc. And Jonson was lampooned for giving to his plays the title *Works*.

Plays as a rule were undedicated, and possibly the reason why two names were sought out for the dedication of the first folio was that neither nobleman would bear the burden alone, and that one was not thought sufficient to give the volume salable estimation.

The quarto *Romeo and Juliet* went through only two, in the same time that his two poems went through seven or eight, editions. But, if we listen to himself, as we shall some day, sooner or later, be obliged to do, we shall find indubitable evidence in what manner he regarded his, at that time, less esteemed works. Referring to such quartos of his as had then been published, he says:—

"O, let my *books* be then the eloquence
And dumb presagers of my speaking breast,
Who *plead* for love and look for recompense."
Sonnet xxiii.

And some years after, referring to the prodigal production of his prime unpublished, he says:—

"Yet this abundant issue seemed to me
But hope of orphans and unfathered fruit."

The term "orphans," applied here to his plays, was taken up by Heminge and Condell, when they solicited Pembroke and Montgomery to become "the guardians of Shakespeare's orphans." There is another sonnet of his also having direct reference to his plays:—

"When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my *dear time's waste*;
Then can I drown an eye unused to flow
For precious friends hid in death's dateless night."

That many, or indeed any, of Shakespeare's personal friends were dead, at the time this was written, is doubtful. It refers to his plays, which, shelved in the theatre, were before the public neither as plays nor books. The stage demanded infinite variety. The people then were as greedy for new exhibitions as they are now for new novels, and

swallowed and wearied of them as speedily. The intense study and trouble bestowed by Shakespeare on his dramatic works seemed wasted time; and he thought of those old friends of his, lost temporarily, and perhaps for ever, in the darkness of oblivion, with a yearning heart. In conclusion I would refer the reader to the last four lines of Jonson's commendatory verse, as having reference to the dark woman with the mourning eyes and the fair man of the Sonnets:—

"Shine forth, thou star of poets, and with rage
On influence chide or cheer the drooping stage,
Which, since thy flight from hence, hath mourned like
night,
And despairs day, but for thy volume's light."

R. H. LEGIS.

SHAKESPEARIAN GOSSIP.

EDITED BY J. PARKER NORRIS.

"Read, read."

The Merry Wives of Windsor, II, i, 54.

Another book that treats of the so-called "Baconian Theory" has made its appearance. We refer to Mr. Wilkes' "Shakespeare from an American Point of View."* It is a mere reprint (including even the typographical errors) of a series of articles that appeared originally in *The Spirit of The Times*. The book abounds in incorrect statements, and ludicrous deductions. By quoting liberally from a number of works on Shakespeare, and by reprinting large portions of the text of the plays themselves, quite a thick volume is made. But such a volume! It is a great pity to waste good paper and ink in printing such books.

The Rev. John Weiss has reprinted in book form his lectures on Shakespeare, and calls the volume "Wit, Humor, and Shakespeare."* It is to be regretted that Mr.

* Shakespeare from an American Point of View, including an inquiry as to his religious faith, and his knowledge of law; with the Baconian theory considered. By George Wilkes. 8vo. London: Sampson, Low & Son. 1877.

* Wit, Humor and Shakespeare. By the Rev. John Weiss. 8vo. Boston: Roberts Bros. 1876.

Weiss did not revise these lectures before committing them to the press, because the style of composition suited for oral delivery to an audience, in a lecture-room, does not suit as well when read in print. There is an appearance of forced humor about this book which is very distasteful to us, and although there is much that is good in Mr. Weiss' lectures, they are on the whole disappointing.

It is with much pleasure that we print the following communication, from the pen of William Leighton, Jr., whose name will be recognized as the talented author of the admirable dramatic poem lately published under the name of "The Sons of Godwin:—"

My dear Mr. Editor:

I present the following for consideration:

"I have no spur
To prick the sides of my intent, but only
Vaulting Ambition, which ore-leaps it selfe,
And falls on the other. [Enter Lady]
How now? What News?"

Macbeth, Act I. Scene VII.

This passage is one upon which much thought and conjecture have been bestowed, but there is a possibility that a simple meaning, directed toward the intent that was weighing on Macbeth's mind at the moment of his soliloquy, has been ignominiously thrust out of sight by the application to the words of a purport conveying elaborate metaphor or metaphors, which have been so highly endorsed, that it is now perhaps a literary heresy to make objection.

Most of the editors and commentators, who have recorded their opinions upon this passage, seem to agree that the purpose of the first four lines of the quotation is to describe Macbeth as picturing his ambition pushing him forward to sure destruction, likening that ambition or himself to a too impetuous and very unskilful rider, who, with the intention of vaulting into his saddle, overleaps and falls on the other side of his horse.

Apart from the awkwardness of the simile, and something of a ridiculous character attaching to such misadventure,—the ludicrous is certainly out of place in the mouth of Macbeth at the time he utters these words,—this meaning requires that the word "side" be supplied after "other." That such supplement of the text,—mentally or otherwise,—should be made, is evidently the opinion of Malone, Hunter, Walker, Edwin, Hudson, White, Bailey, the Clarendon editors and others. Steevens says: "The general image, though confusedly expressed, relates to a horse, who, overleaping himself, falls, and his rider under him"—a more noble meaning than that of rider overleaping his saddle and falling, but

still one which the text must be much *tortured* to express.

Knight says: "Macbeth compares his intent to a courser; I have no spur to urge him on. Unprepared I am about to vault into my seat, but I overleap myself and fall." Singleton, Arrowsmith and Landor propose "its self" in place of "it self." Staunton thinks: "The only resolution of the enigma, is to suppose intent and ambition are represented in Macbeth's disordered imagination by two steeds, the one lacking all incentive to motion, the other so impulsive that it overreaches itself, and falls on its companion." All the authorities I have been able to find insist on a horse-picture of some kind.

In the mind of Macbeth, the thought expressed by the words quoted, does not follow considerations of the danger of failure in carrying out his intent to grasp the crown, but considerations of the abominable wickedness of murdering his kinsman, king and guest, a crime he is meditating, and of the punishment he must suffer from public opinion should he perpetrate the horrible deed. Then his mind reverts from such picture of the execration in which he will be held to his present state of popularity, and he uses the language of the quotation. That this present condition of favorable repute is in his mind, is evident, for, after briefly replying to his wife's direct question, and disregarding her second interrogatory, he refers to it thus:

"We will proceed no further in this business:
He hath honored me of late, and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon."

May he not mean in our first quotation, and is it not more natural and direct that he should mean:

"I have no spur
To prick the sides of my intent, but only
Vaulting ambition which o'erleaps itself (that is: what I am)
And falls on the other" (that is: what Duncan is),

thus making "other" refer to king Duncan, and ambition to his own fierce desire to seize the crown? *

It is noticeable that in attempting to follow the metaphor of a horse and rider, we meet at once the absurdity of a spur pricking both sides of the horse; does not this show that no distinct picture of horse and rider was in the mind of the author, but rather that he used the words "spur" and "pricke" in a loose metaphorical sense, as spur is often used in the sense of an incentive, a stimulus, and the verb to prick in the sense of to impel, to incite? Or the phrase.

"I have no spur
To prick the sides of my intent,"

May have been used in the sense: I have no incentive; after which no remembrance of the suggesting image of

* In other words: I have no inducement except ambition to leap from what I am to what Duncan is.

horse and rider may have been in Shakespeare's mind as he continued

"only
Vaulting ambition which o'erleaps itself
And falls on the other."

Here the sense is complete with the words, needing no supplement or emendation, mental or written, and the thought is a continuance of the horrible theme that is haunting the mind of the unhappy man.

In Macbeth's highly wrought condition of mind, the meaning here suggested would undoubtedly be productive of greater stage effect, which was Shakespeare's purpose in framing the soliloquy, than if the actor should attempt to present the obscurely pictured metaphor of horse and rider, which the editors have claimed is the proper interpretation of the text.

It is easy to perceive how the minds of readers have been led towards an equestrian picture by the use in this passage of such words as often belong to that subject: viz., spur—prick the sides—vaulting.

The first two expressions may be disposed of as parts of a phrase meaning, I have no incentive; as I have previously explained: the last, "vaulting" is not a word used exclusively in reference to manege. It occurs in Shakespeare's text as a participle adjective in only one other passage.

"The pretty vaulting sea refused to drown me,"

2d *King Henry VI.*, act iii., scene 2.

It is used twice more by Shakespeare. King Henry says: "If I could win a lady at leap-frog or by vaulting into my saddle with my armor on my back, under the correction of bragging be it spoken, I should quickly leap into a wife:" *King Henry V.*, act v., scene 2.

The other occurrence is in *Cymbeline*, act i., scene 2. the passage is scarcely quotable, but has no reference to horse or horsemanship.

So it appears by observation of Shakespeare's use of this word in other passages that he was likely to write it without the thought of calling up an equestrian image; he means by it: rising, springing up, with wild force and violence, for such is the effect of its use in the passage quoted from *King Henry VI.*, where, be it observed, a stormy sea is indicated.

This same meaning in the passage from *Macbeth* would accord with the tenor of thought which has been suggested, and we may paraphrase it thus: I have no incentive only a wild-rising (or aspiring) ambition that leaps from me (or "itself," its present condition) to King Duncan (or that "other" rank which the king fills).

Ambition is an aspiring desire of man, and may be said, with plain meaning, to overleap itself (present rank) and fall upon some other (higher person or rank).

Yours truly,

W. LEIGHTON, JR.

Wheeling, W. Va.

Mr. Crosby sends us the following very interesting notes :

"There is, sir, an aery of children, little eyases, that cry out on the top of question, and are most tyrannically clapped for 't."

Hamlet, ii. 2, 334.

The explanation commonly given of "cry out on the top of question," viz., that shout their pieces at the top of their voice—declaim in the shrill alto key of boyhood—appears to me to be justified neither by the words themselves, nor by the context of the passage. Let us examine the sentence *verbatim*, and try if we do something better; for with this interpretation methinks the boys would be more likely to be greeted with a most tyrannical *hissing*, rather than applause, for their ear-piercing intonations.

The editors agree that "cry," "cry out," "cry on," and "cry out on," are hunting terms; and that while "to cry" means *to urge on, to excite*, "to cry out," "cry on," and "cry out on," all mean *to exclaim against*. "To cry havoc" meant to urge on to the fullest slaughter; "havoc," from A. S. *hafoc*, English *hawk*, meaning indiscriminate, unnecessary slaughter of prey or game, and metaphorically, of the enemy on the field of battle. "Cry havoc, and let slip the dogs of war," (*I. C. iii. 1*); "cry havoc, Kings," (*K. John*, ii. 1.) is a regular war-whoop, impelling to universal, merciless slaughter. On the other hand, in *Hamlet* (v. 2, 375), "this quarry *cries on* havoc," Dr. Johnson has justly explained the phrase to mean, "this pile of dead corpses exclaims, or protests, against such indiscriminate murder" (vol. VIII. p. 309). The second folio, and *Hamlet*, read "*cries out* havoc;" but both Stevens and Malone, in their notes on *Othello*, v. i., "whose noise is this that *cries on* murder?" have shown that "cry on" and "cry out" means the same thing, viz., *exclaim against*; and, indeed, in the passage in *Othello*, it would be impossible to give it any other meaning. (*Vide Vol. ed.*, 1821, vol. ix. p. 457.) Again, in *Henry IV.*, iii. 1, 93, we have both prepositions, "and that same word even now *cries out* on us," evidently meaning that this word "necessity" exclaims against us—upbraids us—for our lack of pluck and energy. "The top" is a term often used by Shakespeare to express superiority—surpassing preëminence; as we now say, something that is *tip-top*, a dog that *overtopped* was one that ran ahead of the pack: so we have "the top of admiration" (*Tempest* iii. 1.); the top of judgment" (*measure-for measure*, II. 2.); "competitor in top of all design" (*A. & C. v. 1*); and in this very scene *Hamlet* speaks of those, "whose judgments in such matters cried in the top of mine," that is, whose judgments were better—more to be relied on—than his own. "Question" is a term in common use by old writers for the body of a Play—the *dialogue*; as "argument" is for the *plot*. "Belike this show imports the argument." So that the whole sentence may be construed: a brood of young hawks—unfledged nestlings—that exclaim against, or abuse, the best productions of the dramatic pen; little

chits that declaim squibs, and ridicule their seniors and betters, both actors and authors, and are vociferously applauded for 't. For this "clapping" there would then be some intelligible reason; as it appears a contest was being waged between the patrons of these boy players, who wrote their parts for them, and the writers for the "common stages," which the children so "berattled" [berated or disparaged]; and for a while no money was bid for *argument*, unless the poet and the player went to cuffs in the *question*. Note, too, how this sense corresponds with the rest of the passage; it is no wonder that the regular profession suffer, when "children thus carry it away," and are all the fashion; berating and lampooning their seniors the adult performers and writers, and getting despotically applauded for it; so much so, that the well-deserving writers for the common stages (e. g. Blackfriars, Globe, &c.)—grown-up "men wearing rapiers"—are afraid of "goose-quills," i. e., the penny-a-liners of the boys, and dare scarcely to come to the play-house any more. "Goose-quills" is used as a disparaging antithesis to the "men wearing rapiers." Note, too, what *Hamlet* says afterwards: "will they [these children] pursue the quality [profession] no longer than they can sing [i. e. only until their voices break in puberty?]. Will they not say afterwards, if they should grow themselves to *common players*—as it is most like, if their means are no better—their *writers* [the "goose-quills"] do them wrong, to make them EXCLAIM AGAINST THEIR OWN SUCCESION?" The last words are an almost literal synonymous repetition of the first; their writers, who make them "CRY OUT ON THE TOP OF QUESTION."

JOSEPH CROSBY.

AS YOU LIKE IT. II., vii. 26:

"And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot;
And thereby hangs a tale."

How often are these words quoted, and yet who can tell us the meaning of "thereby hangs a tale?" Mr. Moberley's suggestion seems to me to be very clever. He thinks that Shakespeare, through Touchstone, is satirizing and parodying a foolish old play, by Kyd, called *The Spanish Tragedy*, well known to his audience. The original of these lines seems to be a passage where a father, finding his son hanged on an apple-tree, vents his grief by saying of it,—

"At last it grew and grew, and bore and bore,
Till at length it grew a gallows."

Here we begin to see a little daylight on Touchstone's remark; Shakespeare is *punning* on "gallows," and thereby hangs a tale," very much in his manner, and the thing is clear.

JOSEPH CROSBY.

KING LEAR III., vii. 63:

"Glowster.—If wolves had at thy gate howl'd that stern time.

Thou should'st have said 'Good porter, turn the key,'
All cruels else subscribed."

The last line of this passage has never, I think, been correctly explained. The trouble, as in so many other passages in this play, is in its extreme condensation; the term "cruels" has been mistakenly interpreted cruel *persons*; and no force has been given to "else." The meaning is: "All thy *feelings*, no matter how cruel or inhuman at any other time, or under other circumstances ["else"], having *succumbed* ["subscribed"] to the terrors of that storm, and *yielded* to pity for the old King." Cf. II. 18: "You owe me no *subscription*," i. e., no *allegiance*, having never subscribed, or signed under, towards my support; and I. ii. 24: "And the King gone to-night! *subscribed* his power!" i. e., signed it away, reduced himself to a state of subjection.

JOSEPH CROSBY.

TIMON OF ATHENS, I. ii. 137:

"*Apem.*—Hoy-day, what a sweep of vanity comes this way!

They dance! They are mad women.

Like madness is the glory of this life,

As this pomp shows to a little oil and root."

Mr. Staunton says this passage is "inexplicable and obtrusive." But I beg to differ with him. Its difficulty consists only in its great condensation; and it affords a fine and very appropriate sentiment for Apemantus to utter. The construction of "Like madness" is not *like to madness* but a *similar madness*; and this applies to both clauses of the sentence, in the same way that "a little oil and root" must be understood as the antithesis both of "this pomp," and "the glory of this life." It was a common idea among the Puritanical writers of Shakespeare's time that all *dancers were mad*; an idea derived, perhaps, from Cicero, *pro Murena*, 6: "*nemo enim fere saltat sobrius, nisi forte insanit.*" When Apemantus sees the ladies of the Masque dancing, he exclaims, "They dance! they are mad women." This leads him to the reflection, that as all this superfluous pomp of feasting appears but madness to the philosopher, dining on "a little oil and root," so is "the glory of this life" just as much madness in the eye of reason when compared with the health and serenity arising from a simple, independent, and unostentatious life.

JOSEPH CROSBY.

AS YOU LIKE IT, III. ii. 125:

"*Rosalind.*—I'll graff it with you, and then I shall graff it with a medlar: then it will be the earliest fruit in the country; for you'll be rotten ere you be half ripe, and that's the right virtue of the medlar."

The medlar is one of the *latest* fruits, being uneatable until November; and Stevens argues from this passage that *Shakespeare knew nothing of gardening*. But he (and others) have obviously misunderstood a plain sentence. The "right virtue of the medlar" is, that it is no sooner "ripe" than it is "rotten"; but Rosalind

says she will graff the tree with Touchstone, and then its fruit will be rotten ere it be *half-ripe*; (emphasize *half*;) and so, instead of being the *latest*, it will be the "*earliest* fruit in the country."

JOSEPH CROSBY.

TOUCHSTONE. Of all Shakespeare's clowns, I like Touchstone the best. The wisdom and knowledge of the world, that he contrives to mingle with his sarcasm are wonderful. He meets Corin, a shepherd, in his ramble; and in reply to the question how he liked this rural life, banters and puzzles the poor fellow with a perfect avalanche of contradictory truisms; and ends with asking "Hast any philosophy in thee shepherd?" That is, hast thou philosophy enough to understand the elementary principle that whatever is, isn't? "No," says Corin, in effect, "I have only got so far as the doctrine that whatever is, is." "Such a one," says Touchstone, "is a natural philosopher." How characteristic is the observation! He *puns* on "natural" as equivalent to a *witless or idiotic* philosopher; but he expresses the truth at the same time, that the so-called, genuine, "natural philosopher," after all his parade of learning, is but "such a one," that is, knows only what is, is.

JOSEPH CROSBY.

AS YOU LIKE IT, II. iv. 1:

"*Rosalind.*—O Jupiter, how *weary* are my spirits!"

In all the old copies, Rosalind is made to say, "How *merry* are my spirits!" Theobald, at the suggestion of Warburton, made the change; and at the first blush it *does* seem like a necessary emendation, as the clown immediately replies, "I care not for my spirits, if my legs were not weary." But let us look a little closer at the situation, and we may, perhaps, be convinced, that the Folio is right. First, Rosalind's invocation of "Jupiter" favors *merry*. As Malone says, Jupiter was commonly supposed to be always in good spirits; and hence, we get our adjective *jovial* or "merry." Then, when Rosalind says "how *merry* are my spirits!" she does so with the view and hope of *cheering* Celia, and, besides, she is speaking in her character of a *man*. To Touchstone's remark, "I care not for my spirits, if my legs were not weary," she replies, "I *could* find it in my head to disgrace my man's apparel and cry," &c., that is, I *am*, really, as tired as you are, but I *must comfort* the weaker vessel; though I *am* weary I must not show it, as I am in doublet and hose, and must show myself courageous to petticoat, "therefore, courage, Aliena." "Merry" is the expression of feeling needed to inspire and encourage her cousin; it is *assumed*, of course, as her dress is; and I cannot but believe it is the poet's own word in this place.

JOSEPH CROSBY.

Prof. Corson sends us the following :

NOTE ON THE CRUX OF "THE TEMPEST."

I forget :

But these sweet thoughts, doe even refresh my labors,
Most busie lest, when I doe it. III. 1, 13, 14.

In the various solutions that have been proposed, of this famous *crux*, it does not appear that the proper bearing of "even" has been recognized. That any one's labors should be refreshed by sweet thoughts of his mistress, is a fact to be generally assumed. But to understand "even" as bearing upon "refresh," would be somewhat contrary to such assumption. The word evidently points to "most busy" as qualifying "labors," the meaning being, "But these sweet thoughts do refresh even my most busy labors." I would therefore remove the comma after "labors" and put it after "busy." That would make it necessary to connect "lest," in some way with "when I do it." The verb "do" is a pro-verb, representing the verb "think" implied in "thoughts;" and the clause "when I do it," is a loose way of saying "when I think, or indulge in, sweet thoughts of my mistress." Now the mode in which his most busy labors are refreshed by sweet thoughts of his mistress, is indicated by "I forget," that is, he is rendered oblivious to them.

If the interpretation thus far is correct, there must be an idea veiled in "lest," which reflects or points to "I forget," as a consequence of "when I do it." That idea is revealed by the change of one letter, "e" for "o." The word should be "lost," in the sense of being completely absorbed in anything, and oblivious to all other things. Lady Macbeth says to her husband, "Be not lost so poorly in your thoughts."

The passage might be paraphrased thus : "But these sweet thoughts do refresh even my most busy labors, lost, as I am, to myself and to those labors, when I indulge in them.

I would punctuate as follows :

"But these sweet thoughts do even refresh my labors
Most busy,—lost, when I do it."

HIRAM CORSON.

THE CORNELL UNIVERSITY,

November 6, 1876.

FROM THE LONDON ATHENÆUM.

A Popular History of the United States, from the first Discovery of the Western Hemisphere by the Northmen to the End of the First Century of the Union of the States. Preceded by a sketch of the Prehistoric Period and the Age of the Mound-Builders.

By William Cullen Bryant and Sydney Howard Gay. Fully illustrated. Vol. 1. (Sampson, Low & Co.)

JUDGING from the title-page of this volume and the prospectus which accompanies it, an ordinary reader would be warranted in pronouncing it the venture of a London publishing firm. Yet Messrs. Sampson, Low & Co. have merely put their names to the title-page and the prospectus, and they would decline to be held responsible for the statement in the latter document. The real authors of the prospectus tell us that "no want in American literature has been so widely felt and so universally acknowledged as that of a complete and compact History of the United States, adapted to popular perusal through its attractive narrative, and accepted as an authority through its full and accurate presentation of all the facts in the career of that nation." In thus writing, they but adopt a style familiar to the readers of prospectuses of new books and new companies. They go on to inform us that no living American author "is so venerated by his countrymen as William Cullen Bryant. Born before the death of Washington, Mr. Bryant was in the prime of active life while Thomas Jefferson, John Adams, Andrew Jackson, Daniel Webster, and Henry Clay were exerting an active and powerful influence upon politics and legislation." They add that Mr. Bryant has been the editor of the *New York Evening Post* for fifty years, that he has been intimate with the leading men of his time, that as a necessity of his position he has kept the history of events fresh in his memory, and formed accurate estimates of their relative importance; and then they arrive at, or rather jump to, the conclusion that "the History which bears his name must be universally accepted as the standard work of its class." If this be admitted, comment upon, or criticism of the work itself, must be entirely superfluous. We are as ready to praise Mr. Bryant as the writers of this prospectus can be, but we do not think that exaggerated statements about him are real praise. It is a mistake to regard him as the editor of the *New York Evening Post* for fifty years, even though he may be commonly designated the editor of that jour-

nal. During many years he has been the titular occupant of the post, while others have performed its entire duties. Having stated, however, that this work must be universally accepted as a standard one, because Mr. Bryant is impartial and candid in his judgments and because it bears his name, the writers proceed to inform us that, as a single person could not perform the task "within a limited time," Mr. Bryant has "associated with him in this undertaking Sydney Howard Gay, who was for some time his confidential and trusted assistant in his editorial duties, and who has long been distinguished in literary circles for careful and conscientious work, rare culture, and a style unexcelled for purity and eloquence." Having told us so much that is striking and novel about the authors of this "standard work," they continue to recommend it in the following strain:—

"The journalistic experience of both these men has educated them to speak directly, vigorously, and forcibly, so that what they say must compel listeners; while their literary skill is sufficient assurance of a graphic and picturesque narrative which shall attract readers of all classes and ages. Their high reputation is still further a pledge that as a History the work shall be an authority for its chronological correctness and its accurate statement of facts. That men of their established ability should give the weight of their names, and devote years to this undertaking, is the most emphatic recognition possible of their estimate of its dignity and importance."

It is not, we think, so unusual as it appears to be to the authors of this prospectus for historians to give the weight of their names and the labor of years to an historical work, nor is it quite certain that men of high reputation, as is shown by Milton and Fox among others, should necessarily prove to be great historians. Mr. Bryant has written some excellent poetry, and has made for himself not only a name, but a large fortune, as journalist and newspaper proprietor, while Mr. Gay may be everything that his friends suppose; yet it seems rather rash to affirm that the History which they have produced must be a standard work, simply because their names figure on the title-page.

The respective shares of Mr. Bryant and Mr. Gay in the labor of composition are not defined. No doubt Mr. Bryant's name is attractive on the title-page, but is its place there fully merited? He has written and signed an interesting Preface; has he written anything else? If the actual author be Mr. Gay, then the book ought to be described as the "History of the United States, by Mr. Gay, with a Preface by Mr. Bryant." We have been informed that Mr. Bryant has revised the proof-sheets, while the real labor has fallen to Mr. Gay. But this ought to have been made clear to the public. We know that Lord Jeffrey revised the proof-sheets of the first volume of Macaulay's "History of England," and that he was proud of having done so; but would this have justified an enterprising publisher in entitling the work "The History of England, by Lord Jeffrey and T. B. Macaulay?" The matter is one about which there should be neither mistake nor obscurity. What Mr. Bryant has certainly done he has done well. His Preface is a piece of vigorous writing, and is a fair summary of the leading events in the history of the United States. He signally fails, however, to reply to the question asked in the first sentence as to the need for a new "History of the United States." He says that "the title of this work is in part an answer to the question. It is intended to be a popular history—a work for that large class who have not leisure for reading those narratives which aim at setting forth, with the greatest breadth and variety of circumstance, the annals of our nation's life." This means that the work is to be shorter than others, but a short history is not necessarily a popular one. It is possible, as Rivarol said in his well-known epigram, to be at once brief and wearisome. Nor is a work in many volumes necessarily unpopular. The histories of Hume, Gibbon, and Macaulay are among the most popular works ever published, and they fill as much space on a library shelf as the longest history of the United States yet written. The addition of the epithet "popular" is another of the mistakes on the title-page. Though professedly anxious to do justice to all parties, and though he expresses his sat-

isfaction that all controversies between his country and our own have been happily terminated by arbitration, Mr. Bryant does not hesitate to produce a false impression upon the minds of his readers at the expense of this country. Referring to the civil war and to the expectation in Europe that the Union would be permanently dissolved, he says:—

"The steps taken by Great Britain and France were in accord with the expectation of which I have spoken; Britain instantly declaring the Slave States a belligerent power—a virtual acknowledgment of their independence—and France posting a dependent prince in Mexico, with the view of intervening in that quarter as soon as it might appear politic to do so."

Now Mr. Bryant cannot be unaware that, by decisions of the courts of his own country, the Southern States were held to be in possession of belligerent rights before a declaration to that effect had reached the United States, and that such an acknowledgment by the United States was not a virtual acknowledgment of the independence of the South. To say, then, that the legitimate action of Great Britain was such a virtual acknowledgment is to state what is the reverse of the truth. He forgets, or writes as if he would have his readers think he had forgotten, that Great Britain uniformly and emphatically refused to acknowledge the independence of the South, even though pressed by France to do so. A writer of Mr. Bryant's position and character ought not to perpetuate blunders in matters of this kind. Statements like these from his pen tend not only to foster national animosity, but to give an air of truth to a mischievous and utter fiction. On such important topics as the issue of paper money and the maintenance of protection, he writes with boldness and good sense. He justly says, on the former topic: "The history of our Republic shows that a nation does not always profit by its own experience, even though it be of an impressive nature." He predicts—we hope with good grounds for the statement—that the friends of free trade in the United States "are not likely to be satisfied while there is left in the texture of the revenue laws a single thread of protection which their ingenuity can detect or their skill can draw out." In short, his essay, even if

it should prove to be his sole contribution to this History, is well worthy of diligent perusal, and it shows that, notwithstanding his great age, he is in the full possession of all his faculties. He is distinguished above all his countrymen as a writer of genuine and idiomatic English. His example has doubtless been of service to Mr. Gay, who deserves honorable mention for the way in which he has composed this work. The absence from it of the rhetoric which disfigures the pages of Mr. Bancroft and Mr. Motley is its distinguishing characteristic. Though the diction is free from barbarisms to a degree very rare in historical writings by citizens of the United States, yet the writing is not "popular" in any sense of the term. Many chapters will appear not only dry, but unintelligible to the general reader. The accounts of the first visitors to the American continent are well worth perusal by those who have studied the subject, but to others they must seem very wearisome. In a popular history, the discussion about the voyage of Verrazano is entirely misplaced. That voyage is either a fiction or else is so doubtful as to be unworthy of notice in any other than the most cursory manner; yet Mr. Gay refers to it at length, and treats it as really serious. As a matter of fact, it matters not whether Verrazano made the voyage; its results were *nil* upon the history of the world. But we cannot well criticise Mr. Gay's performance in detail till another volume shall have been published. The most important part of his theme, that which relates to the rise of New England, is only half told in this one. Yet, before mentioning another matter, we beg leave to congratulate him most sincerely upon the thorough and admirable way in which he has described the Dutch settlements in what is now the State of New York. We are unacquainted with anything which is so satisfactory on this head. In the light of recent events, it may be profitable to read here the narrative of the war conducted by William Kieft, the Dutch Governor of New Amsterdam, against the Indians. The Dutchmen were not only Christians but Protestants, yet a more horrible story than that of their cruelties has never been penned.

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They punished their prisoners in such a way as to make an Indian woman exclaim that they had given the Indians new lessons in the refinements of torture.

This work, as the title-page tells us, is "fully illustrated." The frontispiece is a carefully executed portrait of Mr. Bryant. We confess ourselves unable to understand the reason for placing the poet's likeness at the beginning of a History of the United States. This is a trifling matter. The other illustrations are as well executed and even more out of place. What human being can be any the wiser for gazing upon such an imaginative representation of an imaginary incident as that of a "Pre-historic Mammoth Hunt?" "Columbus on Shipboard" is another of these fanciful sketches which teach nothing, and are only interesting when they proceed from the pencil of a great artist as an interpretation and product of his mind. "Sebastian Cabot leaving Labrador" is a steel-plate engraving, which has the drawback of representing what may never have occurred. Plates which exhibit historic objects, such as the works of the mound-builders and the stone implements of pre-historic times, are exceedingly useful. Illustrations of this practical class give great value to the "Pictorial History of England." Other illustrations, such as the portraits of historic personages, impart interest to these pages; but, when Roger Williams is shown in a supposed portrait on one page, and is represented with a totally different face on another, who can profit by the sight? To write history is a serious matter, and to illustrate a history is to undertake a grave responsibility. Despite the assurances of the prospectus, we doubt whether the importance and gravity of the task have been fully apprehended by the publishers, authors, and artists in the present case. But in this matter, as in some other matters of moment, we shall reserve our decision till the succeeding volumes are before us.

REVIEWS AND EXCHANGES.

"THE SONS OF GODWIN." A Tragedy, by William Leighton, Jr. "Very good indeed,"

is one's natural comment on closing this book. The opening does not lead one to expect as much as we find in the concluding portions. In the first act, Harold, the eldest son of Godwin, virtually king, though Edward occupied the throne, becomes betrothed to the Lady Edith. Act second introduces in episode, the death of Gamel and Cuthbert. The servant of Cuthbert vows revenge on his master's murderer, Tostig, who is another of the sons of Godwin. By the scheming of a priest, Harold and Edith separate. Harold is soon after crowned king, upon the death of Edward, and Edith enters a convent. Tostig, after having been banished for his lawlessness, returns to England with an army from Norway and is defeated by Harold and himself slain by the spear of Cuthbert's slave. Harold and his fatigued army receive news of the landing of William from Normandy. In the contest which ensues Harold, with his brothers Leofwine and Gurth, and great numbers of the Saxons are destroyed. Edith searches at night upon the field of battle for Harold's body, and falls upon it—dead. The fourth and fifth acts are particularly good. Mr. Leighton has warmed with his subject and done both himself and it fuller justice in these two than in the three preceding acts, which show evidence of more effort, more stiffness and lack of spontaneity. The language is frequently commonplace and the verse is occasionally marred by awkward construction and familiar phrases slightly changed. For instance, when Edith says,

"And I might love you less if less your love
And grand devotion to your native land."

is something like —

"I could not love thee dear so much,
Loved I not honor more."

Harold's soliloquy on page 152 is a variation on Hamlet's "To be, or not to be." Mr. Leighton has given us a poem upon a period of British history that has not been previously attempted, and his subject is truly fit for dramatic writing. Harold and Tostig are the best drawn characters—the most forcible. The ridiculous inconsistency of the prelates of Canterbury and York, "for the sake of

expediency," is well brought out. Both of the women are admirable, and their noble characters well sustained. Mollo's attempts at wit and poetry are rather foolish. With this exception the characters are good, and we are not embarrassed with a superfluity of individuals who are not necessary to the working out of the interesting plot.

For the benefit of those whose knowledge is not so extensive as his own, Mr. Leighton might have given the meaning of such words as *witena-gemot*, *scin-laeca*, *ceorl*, and others.

OFFICIAL GUIDE TO PHILADELPHIA. By Thompson Westcott. Porter & Coates have published the tenth-thousand of this most valuable and complete guide. It seems to have left nothing to be done in the way of furnishing information to those who are strangers in Philadelphia, and even to residents will be useful in pointing out the best places to see and the easiest way to reach them. It is a directory of city buildings, of various kinds, hotels, markets, scientific institutions, art exhibits, hospitals, clubs, churches and everything else worth knowing about. It opens with a short sketch of the history of the city. Each subject is accompanied with a descriptive notice and usually an illustration. There are many good engravings in the book, especially those illustrating Fairmount Park and the charming scenes on the Wissahickon. Two maps, one of Philadelphia and one of Fairmount Park, placed in convenient pockets made in the cover, serve to make this one of the most perfect city guides published.

GENTIANELLA: A Novel. By Mrs. Randolph. This book is said to be Mrs. Randolph's first publication in America. She is rather unfortunate in choosing a very middle-class style of writing in which to give her readers an idea of upper-class life in England. The plot is laid partly in England and partly abroad, the characters being, with some few exceptions, dukes, baronets, and other titled individuals, all equally insipid and commonplace even in situations where they

might naturally be supposed to display some vivacity. They never forget their aristocracy, even in the most thrilling scenes that Mrs. Randolph attempts. Occasionally the silly people that are *misrepresented* as English aristocrats, are rude, even ill-bred; for instance, a host dictating to his lady guests what dresses they shall wear for fear that their own taste might offend his artistic eye. Mrs. Carlyon, a very intellectual personage, in speaking of a sick child a few months old, says, "Country practitioners always go on the lowering principle. Do let us take Cyril (the child) to some sensible man with experience of *upper-class* constitutions." This is snobbish. Gentianella in her married life shows a remarkable talent for fainting at the slightest provocation and drinking large glasses of burgundy and champagne with great facility. The plot is intricate and well developed. It could have been bettered by leaving out the touch of the supernatural implied in the gypsy's prophecy, which makes it appear very improbable. We imagined such legends were no longer believed by cultivated minds. Mrs. Vavasour, though a disagreeable person is more of an original and entertaining character than any in the book. Mrs. Randolph writes easily, and "Gentianella" will answer admirably for summer reading when one wishes to avoid mental effort.

HARPER'S MONTHLY. If the January number of this best of American Magazines is a specimen of the work for 1877, we shall enjoy it this year more than any previous. "Contemporary Art in England," written by the notable artist and author S. G. W. Benjamin, and profusely illustrated, opens this number. The wood engravings are superior to this paper as well as to "The Good Old Times at Plymouth," and "A Cruise Among the Magdalen Islands." Many continued and short stories by favorite writers, with some pleasing poems, fill out the Monthly. The editors' department is replete with humorous anecdotes, original criticisms, notices of scientific progress, and current events.

POTTER'S AMERICAN MONTHLY. This magazine presents American historical literature in a most entertaining manner, besides admirable editorials, poems and articles which supply much desired information. The January number opens with a paper on "General Washington at Princeton and Trenton," which revives the days between the 25th of December, 1776, and the 5th of January, 1777. It is appropriately illustrated, with portraits and pictures of celebrated revolutionary dwellings. The luxurious illustration to Edward Thompson's "Moorish Empire in Spain" will serve to make us familiar with the Alhambra, about which he writes so well. The magazine is full of interesting matter. A paper on the "American Drama," "Effigies in Brass and Stone," Benson J. Lossing on the "Native Races of the Pacific States" and a continuation of the stories "Wooded and Married," and "the Fair Patriot of the Revolution."

HARVARD BOOK RACK. Lockwood, Brooks & Co., send us a model of ingenuity and usefulness in the Harvard Book Rack. It is made of two pieces of carved black walnut for the ends, resembling those on ordinary racks, but instead of the awkward hinges which give way so easily and rub the edges of the bindings, there are two separate metal plates which fit tightly into the pieces of wood and can be extended at pleasure according to the number of books to be placed in it, from five to fifty. It is a very substantial and pretty article put up in a small box about four inches by five.

GOSSIP ABOUT PORTRAITS.

(Continued from page 136.)

Sir James Winter Lake, as an amateur, deserves more than a passing mention. This baronet was one of those great collectors who gave a splendor, a kind of lustre of nobility, to the art of illustrating, which induced an ambition in others to compete, whilst it perhaps drove many from the field

who, if comparisons had not been odious would have made fair and pleasing collections. Sir James Lake devoted many years to the acquisition of his splendid series of portraits, which extended to the reign of the then reigning monarch George the Third, and filled no less than forty volumes, uniformly mounted. His celebrated sale took place in April, 1808, and occupied twelve days. Here the great amateurs of the day, Sir Mark M. Sykes, Sir William Musgrave, Messrs. Bindley, Tynte, Sutherland, Townley, Bull, Cracherode, Lloyd, the Marchioness of Bath, &c. were enabled to replenish their folios, and to do battle with each other for prizes which were of considerable value. This was the period when the fashion of the 18th century to attend auctions was almost at its culminating point. Previously there had been the sales of Mr. West (which contained a great portion of Lord Oxford's collection), Dr. Fothergill, Mr. Bull, &c., and, going back still further, we may notice the sale of Dr. Meade, Richardson (the portrait painter), Jervas, Kneller, Lely, &c., which, though not confined to portraits, contained a great preponderance of them. The demand for fine portraits, and the high prices given for fine and rare impressions at the end of the last and the early part of the present century, induced many gentlemen to dispose of family collections, and among them was the celebrated collection of Evelyn, formed at a time when the best specimens of Faithorne, Hollar, and contemporary artists were to be picked out of the stock of the engraver themselves. A portion of this collection came into the possession of the well-known Mr. Upcott, and was by him sold to Mr. S. Woodburn, the eminent printseller. Mr. Woodburn published, in 1815, a sale "Catalogue of British Portraits," in which these were incorporated. This catalogue, now very scarce, exhibits the most extraordinary collection ever offered for sale. The price of every article above £1. 1s, to the extent of £10. 1rs, is marked, those above being left blank. Some of these "blanks" were worth 40, 50 and 60 guineas each, indeed that of James the First sitting in Parliament, two

states with variations), which afterwards graced the collection of Sir M. M. Sykes, was valued at £130. The number of prints within the above-mentioned limitation of price, exceeded 1,300; but there were many hundreds more in the collection which were not enumerated.

As many instances have been given of what may be considered exorbitant prices paid for English portraits, it may not be irrelevant to mention that such high sums have often been exceeded in the matter of *foreign* portraits. These however, are collected not so much for illustration as for specimens of the great talents of the engravers, and sometimes not on account of the *portraits*, but on account of the *painter*; and, again, the prices are given not so much for the beauty of the print as for its rarity or for some peculiarity. Thus, the portrait of the poet Pietro Aretino, by the eminent early Italian engraver, Marc Antonio Raimondi, *in a proof state, before the inscription*, which is in the British Museum,* and considered to be unique, cost £100, and with it now "in the market" would readily bring double that sum. Some of Rembrandt's portraits, in certain states would command even much higher prices. That, for instance, of Lieven Van Coppenol, the famous Dutch writing master, before the background was introduced: the Burgomaster Jan Six, in a certain early state, before an alteration in the window-sill on which he is leaning; Ephraim Bonus, the physician, with less work than in the usual state; and one of the portraits of Rembrandt himself, holding a sabre, before the plate was reduced in size: would bring such prices, were they to occur for public competition, as would dwarf the highest sums obtainable for English portraits.

However, these are special cases, collected as curiosities, and as the works of Marc Antonio, and Rembrandt, without regard to the person represented, and therefore it is scarcely fair to enumerate them, though as remarkable instances of excessive value attaching to engravings of portraits they may be excused making an appearance. More pertinent to the comparison are the works of

Nanteuil, Drevet, Masson, &c., splendid engravers and justly celebrated. The portrait of Bishop Bossuet, after Rigaud by Drevet, first state, sold in London, quite recently, for £35, and has sold for something more in Paris. Of Nanteuil may be cited the portrait of Pomponne de Bellievre (a most beautiful specimen of the engraver's art), which, in the first state, brought in Mr. Marshall's sale in 1864 £44, being slightly above what it had, a short time before, sold for in Paris. With these high prices we may rank a fine English print of a more recent date, viz., that by Sir Robert Strange, of Charles I. in his robes after Van Dyck, which, being a proof before letters with the marks of the graver in the margin, sold at Sotheby's for £62, and another of his, Charles I. and the Marquis of Hamilton, proof before letters, sold in the same sale for £32. 10s. It is something remarkable that both these prints were bought by Frenchmen, showing *their* estimate of the men who were snubbed by the British Academy!

To those unaccustomed to the "virtuoso" standard of excellence it is a matter of surprise to find what immense sums are given for prints which perhaps the engraver, and the general world, considered imperfect. A portrait without the face: a head without a background: a face without the last finishing touches of the graver, are considered sometimes ten times more valuable than the finished engraving: and it must be a great mystery and difficulty, even to the purchaser, to reconcile his love of rarity with his love of art. Besides, however, these curiosities of "first states," &c., there is another element regulating high prices, viz., condition of paper and size of margin! A practice, alike detrimental to the appearance and the value of prints, formerly prevailed of cutting off the margins close to the plate mark, and even to the border line. Mr. Joseph Gulston, and Dr. Fothergill, collectors of the latter part of the last century, were famous for this bad taste, the latter gentleman substituting an ugly colored border, the black line of which generally extended into and stained the print itself.

(TO BE CONTINUED.)

[OLDYS (William).] *The British Librarian: Exhibiting a Compendious Review or Abstract Of our most Scarce, Useful, and Valuable Books in all Sciences, as well in Manuscript as in Print: With many Characters, Historical and Critical, of the Authors, their Antagonists, etc. In a Manner never before attempted, And Useful to all Readers. With a complete Index ...* 8vo, pp. (6), vii, (1), 402.

London: Printed for T. Osborne. M.DCC.XXXVIII.

"*The British Librarian* is a work of no common occurrence or mean value. It is rigidly correct."—DIBBIN. First published in six numbers, January to June, 1737. Some copies have separate titles to the six parts.

OLDYS. *Copious and Exact Catalogue of Pamphlets in the Harleian Library.* 4to. 39 Nos. [n. p. n. d.]

This contains an account of 548 of the rarest and most curious tracts, with a most excellent analysis of their contents.

O'REILLY (E.) *Chronological Account of nearly four hundred Irish Writers, commencing with the earliest account of Irish History, and carried down to 1750, with a descriptive Catalogue of such of their Works as are still extant.* By Edward O'Reilly. 4to. *Dublin. 1820.*

Included in "Transactions of the Ibero-Celtic Society."

The Origin of Printing. In two Essays; 1. *The Substance of Dr. Middleton's Dissertation on the Origin of Printing in England.* 11. *Mr. Meerman's Account of the Invention of the Art at Harleim, and its Progress to Mentz. With Occasional Remarks; and an Appendix.* The Second Edition: with some Improvements. [By William Bowyer.] 8vo, pp. xvi, 300.

London: W. Bowyer and J. Nichols. 1776.

ORME (W.) *Bibliotheca Biblica; a Select List of Books on Sacred Literature, with Notices Biographical, Critical and Bibliographical.* By William Orme. 8vo, pp. xi, 491.

Edinburgh. 1824.

A useful book of reference in the more important departments of Biblical Literature, such as Polyglots, editions of the Hebrew and Greek Scriptures, Concordances, Lexicons, and Introductions to the Bible; works relating to its Geography, Chronology, and Antiquities; its Translations and Commentaries, Hermeneutics, Philology, &c.

OTTLEY (W. Y.) *An Inquiry concerning the Invention of Printing; in which the Systems of Meerman, Heineken, Santander, and Koning are Reviewed; including also Notices of the early use of Wood-Engraving in Europe, the Block Books, etc.* By the late William Young Ottley, Esq. ... With an Introduc-

tion by J. Ph. Berjeau. Illustrated 4to, pp. xlii, 377. 37
Plates. *London: Joseph Lilly. MDCCCLXII.*

One of the most important books ever produced on the vexed question of the Invention of Printing; the author has the courage to assert the claims of Holland to that honor.

OTTO (F.) The History of Russian Literature, with a Lexicon of Russian Authors, by Dr. Frederick Otto Translated from the German, under the Superintendence of the Author, by the Late George Cox, M.A. ... 8vo, pp. xxiv, 408.

Oxford: D. A. Talboys. MDCCCXXXIX.

OXFORD. Catalogue of the Library of the Oxford and Cambridge University Club. 8vo. 1840.

Privately printed. A valuable collection of books; the contents of the collected works of each author are given.

OXFORD. Catalogue of the Works in Medicine, and Natural History contained in the Radcliffe Library, Oxford. 8vo.

Oxford. 1835.

The building in which these books are located is probably the finest edifice in the world devoted to such a purpose. *See also* Bodleian Library, p. xxii.

PALMER (J.) General History of Printing, particularly its Introduction, Rise and Progress here in England. 4to.

London. 1732.

PANZER (G. W.) Annales Typographici ab artis inventæ origine ad annvm MD post Maittairii Denisii aliorvmqve doctissimorum virorum cvras in ordinem redacti emendati et avcti Opera Georgii Wolfgangi Panzer. 11 vols., 4to, pp. (16), 560; (4), 562; (4), 570; (4), 500; (4), 566; (4), 506; (4), 572; (4), 564; (4), 555; (4), 544; (8), 640.

Norimbergæ: Zeb. 1793-1803.

For a continuation see *Bibliophile Belge*, Vol. v. The labors of Orlandi, Maittaire, and Denis, are eclipsed by this very elaborate and valuable production, which comprehends a complete and systematic account of all books printed from the origin of the typographical art to the year 1536. It is rare. "An indispensable work for bibliographers."—POWER.

PARR (S.) Bibliotheca Parriana: A Catalogue of the Library of ... Dr. Samuel Parr [Edited by H. G. Bohn.] 8vo.

London. 1827.

"Remarkable as a 'catalogue raisonné,' with Dr. Parr's own critical and often caustic remarks; some pages having been cancelled it is therefore rare."—POWER. "There is much curious and debateable matter scattered through this work; the whole is interesting to the scholar, and should obtain a place in every good library."—*Gentleman's Magazine*, November, 1827.

PAULY (A.) Bibliographie des sciences médicales Bibliographie—biographie—histoire—épidémies—topographies—endémies Par Alphonse Pauly 8vo, pp. xix, (1), 1758 cols., pp. (72).

Paris: Trass. 1874.

PEIGNOT (G.) Dictionnaire raisonné de Bibliologie, contenant : 1°. L'Explication des principaux termes relatifs à la Bibliographie, à l'Art typographique, à la Diplomatie, aux Langes, aux Archives, aux Manuscrits, aux Médailles, aux Antiquités, etc.; 2°. des Notices historiques, détaillées sur les principales Bibliothèques anciennes et modernes; sur les différentes Sectes philosophiques; sur les plus célèbres Imprimeurs, avec une indication des meilleures éditions sorties de leurs presses, et sur les Bibliographes, avec la liste de leur ouvrages; 3°. Enfin, l'exposition des différents Systèmes bibliographiques, etc. ... Par G. Peignot. + Supplément ... 3 vols., 8vo, pp. xxiv, 472; (4), 456; x, 373.

Paris: Renouard. An x-xii. [1802-4.]

Peignot's first work; the supplement is often wanting. An exceedingly useful work. Notices of printers, authors, editions, bibliographical terms, &c. See Petzholdt, p. 8.

PEIGNOT. Dictionnaire critique, littéraire et bibliographique des principaux livres condamnés au feu, supprimés ou censurés, précédé d'un discours sur ces sortes d'ouvrages. Par G. Peignot. 2 vols., 8vo, pp. xvi, xl, 343; (4), 295. Paris: Renouard. 1806.

"The completest work in this branch of bibliography; an accurate description of various suppressed, condemned, or censored books, Indices Expurgatorii, and a list of more than thirty writers who have treated on this subject."—HORNE.

PEIGNOT. Essai de Curiosités bibliographiques. ... Par Gabriel Peignot. 8vo, pp. viii, lxx, 178.

Paris: Renouard. An xiii. [1805.]

Three hundred copies printed on vellum paper. An account of books which have realized more than 1,000 francs at public sales.

P[EIGNOT]. Manuel bibliographique, ou Essai sur les Bibliothèques anciennes et modernes, et sur la connaissance des livres, des formats, des éditions; sur la manière de composer une Bibliothèque choisie, classée méthodiquement, et sur les principaux ouvrages à consulter dans chaque partie de l'enseignement des écoles centrales; le tout suivi de plusieurs notices bibliographiques, instructives et curieuses, par G. P... 8vo, pp. xiv, 364.

Paris: Villiers, Desessarts et Desray. An ix. [1801.]

Three hundred and six copies printed, of which six are on vellum paper. See Petzholdt, p. 87.

PEIGNOT. Manuel du Bibliophile, ou Traité du choix des livres ... Par Gabriel Peignot. 2 vols., 8vo, pp. lx, 413; (4), 492. *Dijon: Lagier. 1823.*

Ten copies on fine, and three on rose-colored paper. First printed in 1817. See Petzholdt, p. 91.

PEIGNOT. Répertoire bibliographique universel, contenant la Notice raisonnée des Bibliographies spéciales publiées jusqu'à ce jour, et d'un grand nombre d'auteurs ouvrages de bibliographie, ... Par Gabriel Peignot. 8vo, pp. xx, 514. *Paris: Renouard. 1812.*

Four copies on large vellum, and two on Holland paper. This elaborate work gives an account of special bibliographies up to date. See also Petzholdt, p. 10.

PEIGNOT. Répertoire de Bibliographies spéciales, curieuses et instructives, contenant la Notice raisonnée 1° des ouvrages imprimés à petit nombre d'exemplaires; 2° des livres dont on a tiré des exemplaires sur papier de couleur; 3° des livres dont le texte est gravé; et 4° des livres qui ont paru sous le nom d'Ana. ... Par Gabriel Peignot. 8vo, pp. xvi, 286.

Paris: Renouard et Allais. 1810.

Ten copies on vellum paper.

PEIGNOT. Variétés, notices et raretés bibliographiques, recueil faisant suite aux Curiosités bibliographiques. Par G. Peignot. 8vo, pp. xii, 136. *Paris: Renouard. 1822.*

The other works of this eminent bibliographer will be found described in Petzholdt; see his Index.

PERCHERON (A.) Bibliographie entomologique, comprenant l'indication par ordre alphabétique de noms d'auteurs 1° des ouvrages entomologiques publiés en France et à l'étranger, depuis les temps les plus reculés jusques et y compris l'année 1834; 2° des monographies et mémoires contenus dans les recueils, journaux et collections académiques françaises et étrangères; Accompagnée de notices sur les ouvrages périodiques, les dictionnaires et les mémoires des sociétés savantes; Suivie d'une table méthodique et chronologique des matières; par A. Percheron. 2 vols., 8vo, pp. xii, 326; (2), 376. *Paris: Baillière. 1837.*

[PERKINS (Frederick B.)] The Best Reading. Hints on the Selection of Books; on the Formation of Libraries, Public and Private; on Courses of Reading, etc. With a Classified Bibliography ... 12mo, pp. 255.

New York: G. P. Putnam & Sons. 1872.

Mr. Perkins disclaims several portions of this work, which were altered by the publisher. A third or fourth edition, brought down to December, 1874, was issued in 1875. A new and greatly enlarged edition is on the point of publication.

PERKINS (H.) Catalogue of the very Valuable and Important Library formed by the late Henry Perkins, Esq. Comprising many Splendid Illuminated Manuscripts, Ancient Bibles, Examples of Printing on Vellum, Choice Specimens of Early Typography, the Four First Folio Editions of Shakespeare, &c. Imp. 8vo. 10 Facsimiles. *London. 1873.*

Includes two sets of the Mazarine Bible, and other books of the highest rarity.

PERU. Bibliotheca Peruviana. A Catalogue of Books, Tracts, & Manuscripts, chiefly relating to North and South America, the property of a gentleman long resident in Mexico and Peru, comprising Works printed at Lima, scarce Spanish Books, Indian dialects, Voyages and Travels, ... Sold ... By Messrs. Puttick & Simpson, ... *London, ... March 27, 1873. 8vo.*

PETTIGREW (T. J.) Bibliotheca Sussexiana. A Descriptive Catalogue, accompanied by Historical and Biographical Notices, of the Manuscripts and Printed Books contained in The Library of His Royal Highness the Duke of Sussex, K.G., D.C.L. &c. &c. &c. in Kensington Palace. By Thomas Joseph Pettigrew. 2 vols., imp. 8vo, in 3, pp. (4), 26, (2), ccxciv; (24), 516; (4), vi, lv, 588. 20 Plates. *London: Longman & Co. 1827-39.*

The most extraordinary, curious, and extensive biblical collection ever formed. The fifty copies of this valuable catalogue printed upon large paper in 4to, were intended for presents only. It will be found very useful in the collation of early rare editions. Vol. i., Part i., contains Manuscripts; Part ii., printed editions of the Holy Scriptures, viz.: Polyglots of the Old and New Testaments and of detached portions thereof; Hebrew Bibles, Hebrew and Hebrew-Samaritan Pentateuchs, and portions of the Old Testament in Hebrew; Greek Bibles, Greek Pentateuch, and portions of the Old Testament in Greek and Latin; Bibles, and parts of the Old Testament in Latin. Vol. ii., Theology, printed books. It is the best account of the early editions of the Holy Scriptures extant.

PETZOLDT (J.) Bibliotheca Bibliographica. Kritisches Verzeichniss der das Gesamtgebiet der Bibliographie betreffenden Litteratur des In- und Auslandes In systematischer Ordnung bearbeitet von Dr. Julius Petzholdt. Mit alphabetischem Namen- und Sachregister. Imp. 8vo, pp. xii, 939.

Leipzig: Verlag von Wilhelm Engelmann. 1866.

"An exhaustive catalogue of books about books."—POWER. Our own opinion of this extraordinary work is recorded in our preface.

PETZOLDT. Catalogus "Indicis Librorum prohibitorum et expurgandorum." Specimen quod maxime Viris praeenobilissimis et perillustribus Praefectis Bibliothecarum Berolinensis, Bruxelensis, Dresdensis, Florentinae, Gottingensis, Lipsiensis, Londinensis, Lovaniensis, Madritensis, Mediolanensis, Monacensis, Norimbergensis, Oxoniensis, Parisinae, Petropolitanae, Pragensis,

Vaticano-Romanae, Venetianae et Vindobonensis, eo consilio, ut catalogum ex opibus suis corrigant, suppleant atque augeant, rite pie offert Auctor J. Petzholdt. 8vo, pp. 34.

Dresdae: Typ. Blochmanni et fil. 1859.

For other works by this eminent bibliographer, see the Index to his *Bibliotheca Bibliographica*.

The Philobiblion. A Monthly Catalogue and Literary Journal. ... Containing Critical Notices of, and Extracts from, Rare, Curious, and Valuable Old Books. 2 vols., 4to, pp. 288; (4), 290, all published. *New York: Geo. P. Philes & Co. 1862-63.*

Printed on very thin paper; now scarce. The critical notices were mostly written by the publisher.

[PINTO DE SOUSA (José Carlos).] Bibliotheca Historica de Portugal e seus Dominios Ultramarinos: Na qual se contém varias Historias daquelle, e destes ms. e impressas em prosa, e em verso, só, e juntas com as de outros Estados, escritas por Autores Portuguezes, e Estrangeiros; ... Nova Edição, correcta, e amplamente augmentada ... Sm. 4to, pp. (26), xiii, 408, 100.

Lisboa, na Typographia do Arco do Cego. 1801.

[POLLEN (J.).] Universal Catalogue of Books on Art, comprehending Painting, Sculpture, Architecture, Decoration, Coins, Antiquities, &c. 2 vols., 4to. *London. 1868-70.*

Edited by John Pollen. "These 'First Proof Sheets' form an elaborate Index, not only to Books, but to articles on Art in Magazines, Reviews," &c.—POWER. The work is very carelessly executed and is very far from complete; it forms material, however, for some able man to work up in better shape.

POOLE (W. F.) An Index to Periodical Literature. By Wm. Fred. Poole, A.M. 8vo, pp. x, (2), 533.

New York: Charles B. Norton. 1853.

This useful work is the index to twelve British and sixty-three American Reviews and Magazines. It is now very scarce. The author is preparing a supplement under the auspices of the Library Association.

POWER (J.) A Handy-Book About Books, for Book-Lovers, Book-Buyers, and Book-Sellers. Attempted by John Power. 8vo, pp. xiv, (2), 217, (1). 8 Plates.

London: John Wilson. 1870.

Contains a large amount of information on bibliography and typography, together with a chronological table, a bookseller's directory, a collection of useful receipts, a dictionary of terms, and other useful information of a miscellaneous character, interesting to book-collectors. The bibliographical portion is referred to in our preface.

The Present State of the Republick of Letters. [Edited by Andrew Reid.] 18 vols., 8vo. *London. 1728-36.*

Gives a general view of the state of learning throughout Europe, and contains

accounts of the most valuable books then published, with abstracts, memoirs of authors, and other miscellaneous matter relative to literature.

PRITZEL (G. A.) *Thesaurus literaturae botanicae omnium gentium inde a rerum botanicarum initiis ad nostra usque tempora, quindecim millia operum recensens.* Curavit G. A. Pritzel. 4to, pp. (2), viii, 547. *Lipsiae: Brockhaus. 1851.*

"Fifteen thousand works are noticed."—POWER. See also Petzholdt, p. 556.

[PSAUME (Etienne).] *Dictionnaire bibliographique, ou Nouveau Manuel du Libraire et de l'Amateur de Livres ... Précédé d'un Essai élémentaire sur la Bibliographie; par M. P*****.* 2 vols., 8vo, pp. viii, 264, 9–264, ii; (4), 507.

Paris: Ponthieu. 1824.

See Petzholdt, p. 93.

The Publishers' Circular, and General Record of British and Foreign Literature: containing a complete Alphabetical List of all new Works published in Great Britain, and every Work of Interest published abroad. Rl. 8vo. *London. 1837.*

Continued in bi-monthly numbers; a very useful aid to bibliographers.

[PUTNAM (George Palmer).] *The American Book-Circular, with Notes and Statistics.* 8vo, pp. 64.

New York: Wiley & Putnam. 1843.

PUTNAM. *The Book-Buyers' Manual; a Catalogue of Foreign and American Books in every department of Literature, with a classified Index.* Published by Geo. P. Putnam and Co. 8vo, pp. 236, viii, 48. *New York. 1852.*

"A very useful manual, not pretending to great bibliographical accuracy, but sufficiently so for the purpose for which it is intended."—TRÜBNER.

QUARITCH (B.) *Bibliotheca Xylographica, Typographica et Palæographica. Catalogue of Block Books, and of Early Productions of the Printing Press in All Countries, and a Supplement of Manuscripts.* For Sale by Bernard Quaritch. 8vo.

London. 1873.

The most extraordinary and valuable collection ever offered for sale by any bookseller. The catalogue, which abounds in interesting and valuable bibliographical notes, contains upwards of 170 pages, and a table of contents chronologically arranged.

QUARITCH. *A General Catalogue of Books, Arranged in Classes, ... for sale by Bernard Quaritch. ...* 8vo, pp. viii, 1130.

London. 1868.

QUARITCH. *A General Catalogue of Books offered ... by Bernard Quaritch.* 8vo, pp. x, 1889. *London. 1874.*

This is doubtless the largest catalogue ever put forth by a bookseller. The biblio-

graphical notes appended to the rare or most important books are distinguished by much learning and critical research, and are tolerably free from the trade bias which usually accompanies a bookseller's catalogue.

[QUÉRARD (J. M.)] De la bibliographie générale aux dix-neuvième siècle et plus particulièrement du Manuel du libraire ... lettre à ... Brunet ... 8vo, pp. 24.

Paris: l'éditeur. Avril, 1863.

QUÉRARD. La France littéraire, ou Dictionnaire bibliographique des savants, historiens et gens de lettres de la France, ainsi que des littérateurs étrangers qui ont écrit en français, plus particulièrement pendant les XVIII^e et XIX^e siècles. Ouvrage dans lequel on a inséré, afin d'en former une Bibliographie nationale complète, l'indication 1^o des réimpressions des ouvrages français de tous les âges; 2^o des diverses traductions en notre langue de tous les auteurs étrangers, anciens et modernes; 3^o celle des réimpressions faites en France des ouvrages originaux de ces mêmes auteurs étrangers, pendant cette époque. Par J. M. Quérard. 10 vols., 8vo, pp. xxix, 582; 756; 562; 646; 668; 647; 574; 606; 597; 575. Paris: Didot frères. 1827-39. + La Littérature Française contemporaine. Continuation ... 6 vols., 8vo. Paris: Daguin frères. 1842-57.

Quérard quarreled with his publisher, and, after p. 282 of Vol. II. of the *Littérature française contemporaine*, the compilation was made by Louandre, Bourquelot, and Maury. Quérard published a Tome XI. of *La France littéraire*, with the title: "Les écrivains pseudonymes et autres mystificateurs de la littérature française pendant les quatre derniers siècles, restitués à leurs véritables noms"—8vo, pp. viii, 708. Paris: l'éditeur. 1854-57—and a volume entitled: "La France littéraire ... Tome Douzième. Dix-neuvième siècle. Tome deuxième." 8vo, pp. (4), 751. Paris: l'éditeur. M DCCC LIX-LXIV.

QUÉRARD. Les Supercheries Littéraires Dévoilées. Galerie des écrivains français de toute l'Europe, qui se sont déguisés sous des anagrammes, des astéronymes, des cryptonymes, des initialismes, des noms littéraires, des pseudonymes facétieux ou bizarres, etc. Par J. M. Quérard. Seconde édition, considérablement augmentée, publiée par M. Gustave Brunet et Pierre Jannet; suivie (1) du Dictionnaire des Ouvrages anonymes, par Ant. Alex. Barbier, troisième édition, revue et augmentée par M. Oliv. Barbier; (2) d'une Table Générale des Noms Réels des écrivains anonymes et pseudonymes, &c., &c. 3 vols., 8vo, pp. viii, (4), 1278; (4), 1324, (1); (4), 1290, (1).

Paris: Paul Daffis. 1869-1870.

"A most valuable work, now in course of publication, and comprising the best and latest information. The first edition was published in 5 vols. by the Editor, Paris, 1847-53."—POWER.

REID (J.) *Bibliotheca Scoto-Celtica*; or, an Account of all the Books which have been printed in the Gaelic Language. With Bibliographical and Biographical Notices By John Reid. 8vo, pp. lxxii, 178. *Glasgow: Reid & Co. 1832.*

REINWALD (C.) *Catalogue annuel de la librairie française pour 1858-69*, publié par Ch. Reinwald. 8vo.

Paris: C. Reinwald. [1859-70.]

Bossange published a catalogue for 1870-71 in one volume, and Reinwald has lately announced that he should resume the publication of his *Catalogue annuel*.

RENOUARD (A. A.) *Annales de l'Imprimerie des Alde, ou Histoire des Trois Manuce et de leurs éditions*. Par Ant. Aug. Renouard. Troisième édition. 8vo, pp. (4), xvi, 576, lxviii. 2 Portraits, 10 Facsimiles.

Paris: Chez Jules Renouard. M,DCCC,XXXIV.

"Renouard in his descriptions of the productions of the Aldine press is without a rival."—BEOE's *Anecdotes of Literature*, Vol. III., p. x. "Le savant historien des Aldes a fait de son propre catalogue une bibliographie très précieuse."—C. NODIER. The true model of a bibliographical work; the production of a scholar as well informed as he is communicative on the subject. Three hundred and fifty copies printed in 8vo, thirty-two in 4to. First issued in 1803. See Petzhold, p. 167.

RENOUARD. *Annales de l'Imprimerie des Estienne, ou Histoire de la Famille des Estienne et de ses éditions*. Par Ant. Aug. Renouard. Deuxième édition. 8vo, pp. xx, 585.

Paris: Chez Jules Renouard et Cie. M,DCCC,XLIII.

Also on large paper in 4to. Contains many new details of much interest upon a great family of printers who have a right to the affectionate remembrance of all who cherish literature. This edition has at the end a *Note sur Laurent Coster*. See the *Bulletin des Bibliophile Belge*, Tome IX., for some additions by Chénedolle.

[RENOUARD.] *Catalogue de la Bibliothèque d'un Amateur, avec notes bibliographiques, critiques et littéraires*. 4 vols., 8vo, pp. (4), xx, 360; (4), 354; (4), 348; (4), 407. Portrait. *Paris: Chez Antoine Augustin Renouard. M,DCCC,XIX. + Bruxelles. 1823. 2 vols., 8vo.*

Also on large paper. An elaborate, interesting, and highly important catalogue. It is a model for any bibliographer; the descriptions are copious and interesting, and display great knowledge of books. It is a catalogue of the author's own books, and contains much valuable information on the various editions of the classics as well as of modern literature.

RENOUVIER (J.) *Des Gravures en Bois dans les Livres d'Anthoine Verard, Maître Librairie, Imprimeur, Enlumineur & Tailleur sur bois de Paris. 1485-1510*. Par J. Renouvier. 8vo, pp. 50, (4). *Paris: Chez Auguste Aubry. 1859.*

Two hundred copies only printed.

Repertorium Bibliographicum. *See* [Clarke (W.)]

Reports from the Select Committee on Public Libraries; together with the Proceedings of the Committee, Minutes of Evidence, Appendixes, and Indexes. Ordered, by the House of Commons, to be printed, 23 July 1849, and 1 August 1850. 3 vols., folio. *London*. 1850.

Relates chiefly to the British Museum.

REUMONT (A. von). Bibliografia dei lavori pubblicati in Germania sulla storia d'Italia. 8vo, pp. ix, (1), 467, (1).

Berlino: Decker. 1863.

See Petzholdt, pp. 849, 850.

REUSS (J. D.) Alphabetical Register of all the Authors actually in Great-Britain, Ireland and in the United Provinces of North-America, with a Catalogue of their Publications. From the Year 1770 to the Year 1790. By Jeremias David Reuss. 8vo, pp. xiv, 248; (2), xi, 249-459. *Berlin and Stettin: Nicolai*. 1791. + Supplement ... from ... 1790 to ... 1803. 8vo, pp. (2), x, 589; (4), 543. *Berlin and Stettin: Nicolai*. 1804.

REUSS. Repertorium Commentationum a Societatibus litterariis editarum secundum disciplinarum ordinem digessim J. D. Reuss. 16 vols., 4to. *Göttingæ: Dietrich*. 1801-21.

A complete and admirably digested catalogue of all the papers contained in the various scientific and literary journals, academical transactions, etc., both British and foreign. *See* Petzholdt, p. 87.

RHEES (W. J.) Manual of Public Libraries, Institutions, and Societies, in the United States, and British Provinces of North America. By William J. Rhees ... 8vo, pp. xxviii, 687.

Philadelphia: J. B. Lippincott & Co. 1859.

RHODES (W. B.) Bibliotheca Dramatica. A Catalogue of the Entire, Curious, and Extensive Dramatic Library of William Barnes Rhodes, Esq., etc. 8vo, pp. (4), 114. *London*. 1825.

Some copies on fine paper.

RIBADENEIRA (P.) Bibliotheca Scriptorum Societatis Jesu. Opus inchoatum a Petro Ribadeneira, anno salutis 1602. Continuum a Philippo Alegambe, usque ad annum 1642. Recognitum, & productum ad annum Jubilaei M.DC.LXXV. a Nathanaele Sotvello. Folio, pp. xxxvi, 984.

Romæ, ex Typographia de Lazzaris Varesii. 1676.

"Ouvrage infiniment précieux pour la bibliographie et l'histoire des écrivains de la Cité de Jésus. Les PP. de Backer en font un grand éloge."—LECLERC. It was continued by Caballero at *Rome*, 1814-16.

RICH (O.) *A Catalogue of Books, Relating principally to America, Arranged under the Years in which they were Printed.* 8vo, pp. 129, Advertisement, 1 l. London: O. Rich. 1832.

The books described were printed between the years 1500 and 1600. Sometimes followed by two pieces without a title-page—Books relating to America. 1493–1700. pp. 16. Books relating to America. 1493–1700. Supplement. pp. 8—which were also issued in 4to, pp. 4, and 2.

RICH. *Bibliotheca Americana Nova; or, A Catalogue of Books in Various Languages, Relating to America, Printed since the Year 1700.* Compiled principally from the Works themselves. By O. Rich. ... [Vol. I. 1701–1800.] 8vo, pp. (4), 424. Supplement ... Part I. Additions and Corrections. ... 1841. pp. (2), 425–517. London: O. Rich.

New York: Harper and Brothers. 1835.

The verso of the title reads “250 copies printed in all: For sale in England, 100. To send to America 150.” On the publication of Vol. II. in 1846, new title-pages were issued for the work in 2 vols. as below:

RICH. *Bibliotheca Americana Nova.* A Catalogue of Books Relating to America, in various Languages, including Voyages to the Pacific and round the World, and Collections of Voyages and Travels Printed since the Year 1700. Compiled principally from the Works themselves, by O. Rich. ... Vol. I. 1701–1800; Vol. II. 1801–1844. 2 vols., 8vo, pp. (4), 517; 4, 412.

London: Rich & Sons. 1846.

The half title in Vol. I. was omitted in the second issue, and a dedication follows the title-page.

RICH. Supplement to the *Bibliotheca Americana Nova.* Part I. Additions and Corrections. 1701–1800. 8vo, pp. (2), 425–517. London: O. Rich. 1841.

This should be bound up with Vol. I. In the copies of Vol. I. which were issued in 1846, this supplement is included sometimes with and sometimes without a separate title-page. A few copies of Vol. II. were printed on one side only on thick paper. Mr. Rich was well known in the bibliographical world for his collection of rare books relating to Spain and America, and his *Bibliotheca Americana* is a work of great labor and research, and of real service to the student of history. See *Athenaeum*, 1850, p. 102, and Petzholdt, pp. 801–802.

RICHARDERIE (G. B. de la). See Boucher de la Richarderie.

RIMBAULT (E. F.) *Bibliotheca Madrigaliana.* A Bibliographical Account of the Musical and Poetical Works published in England during the Sixteenth and Seventeenth Centuries, under the Titles of Madrigals, Ballets, Ayres, Canzonets, &c., &c. By Edward F. Rimbault ... 8vo, pp. xvi, 88.

London: John Russell Smith. MDCCCLVII.

Six copies printed on thick paper in royal 8vo. Records a class of books left

undescribed by Ames, Herbert, and Dibdin, and furnishes a most valuable catalogue of lyrical poetry of the age to which it refers.

RINGWALT (J. L.) *American Encyclopædia of Printing*. Edited by J. Luther Ringwalt. Imp. 8vo, pp. 511.

Philadelphia: Menamin & Ringwalt. 1871.

A description of this important work will be found in the *American Biblioplist*, for December, 1871, p. 516.

[RITSON (Joseph).] *Bibliographia Poetica: A Catalogue of English Poets, of the Twelfth, Thirteenth, Fourteenth, Fifteenth and Sixteenth Centuries, with a Short Account of their Works*. Post 8vo, pp. (4), ii, 407.

London: G. and W. Nicol. MDCCCII.

For additions and alterations to this volume, see Sir E. Brydges' *Censura Literaria*, v. and vi., and Fry's *Bibliographical Memoranda*, pp. 7-11.

[RIVERS (David).] *Literary Memoirs of Living Authors of Great Britain, arranged according to An Alphabetical Catalogue of their Names; and including A List of their Works, With Occasional Opinions upon their Literary Character*. 2 vols., 8vo, pp. (4), 385; (2), 404.

London: R. Faulder. 1798.

ROCCHA. *Angeli Roccha Bibliotheca Apostolica Vaticana a Sixto v., in splendidiorem commodioremque locum translata et commentario illustrata*. 4to. *Folded Plate of the Library.*

Romæ, ex Typog. Vaticana. 1591.

Printed at the Vatican press under the direction of Aldus and Dom. Basa. It contains a curious account of the library of Aldus, and many complimentary tributes both to Aldus the elder and Paul Manuce. The contents altogether are highly curious and interesting. It was unknown to Renouard. See Petzholdt, p. 499.

[RODD (Horace).] *Catalogue of an Extensive Collection of Fine & Rare Prints, illustrative of the Works of William Shakespeare, including all the Rare Portraits of the Bard, and Scenic Prints in Choice Proof State. Also a capital collection of Shakspeariana, being the work of many of the Commentators and other Writers, on his Plays ... Collected by John Tyrrel, Esq.* 8vo, pp. (4), 33.

London: Rodd and Maddox. 1850.

Four copies printed on thick paper.

ROORBACH (O. A.) *Bibliotheca Americana. Catalogue of American Publications, including reprints, ... from 1820 to 1852, inclusive. ... By O. A. Roorbach*. 8vo, pp. xi, 652. *New York: Orville A. Roorbach. 1852.* + Supplement ... 1852, to ... 1855. 8vo, pp. vii, 220. [*Ibid.*] 1855. + Addenda ... 1855, to ... 1858. 8vo, pp. 257. [*Ibid.*] 1858.

The edition of 1852 includes the contents of the edition of 1849, which we omit, and the supplement published in 1850.

ROSCOE (W.) Catalogue of the ... Library, Prints, Drawings, and Pictures of William Roscoe, Esq. ... Sold ... 1816. 3 vols., 8vo, pp. (4), 208; (4), 170; (8), 156. *Liverpool.* 1816.

These catalogues were drawn up by Mr. Roscoe himself, and contain some valuable bibliographical information, and his notes on various works of art.

ROSSI (J. B. De-). *De Hebraicæ Typographiæ origine ac primitiis seu antiquis ac rarissimis Hebraicorum Librorum editionibus seculi xv Disquisitio historico-critica Johannis Bernardi De-Rossi.* 4to, pp. (8), 100. *Parma ex Regio typographeo.* 1776.

Bernardo De-Rossi, professor of Parma, occupied all his life in the collection of Manuscripts and rare editions of the Hebrew text; before his death he had upwards of 1680 Hebrew Manuscripts.

ROTHELIN (Charles d'Orléans de), *l'Abbé.* *Observations et Détails sur la Collection des Grands & des Petits Voyages.* 4to, pp. 44. [n. p.] M.DCC.XLII.

This is reprinted in Lenglet du Fresnoy's "Méthode pour étudier la géographie." Vol. I. 1768.

ROWELL. Geo. P. Rowell & Co.'s American Newspaper Directory, containing Accurate Lists of all the Newspapers and Periodicals published in the United States and Territories, and the Dominion of Canada and British Colonies of North America: together with a Description of the Towns and Cities in which they are published. 8vo, pp. 680.

New York: Geo. P. Rowell & Co. 1872.

Roxburghe Revels, and other Relative Papers; including Answers to the Attack on the Memory of the late Joseph Haslewood, Esq. F.S.A. With Specimens of his Literary Productions. 4to, pp. ix, 144.

Edinburgh: Printed for Private Circulation. M.DCCC.XXXVII.

Only a few copies printed. Very rare. The Defence of Mr. Haslewood was written by Dr. Dibdin.

ROYAL GEOGRAPHICAL SOCIETY OF LONDON. Classified Catalogue of the Library of the Royal Geographical Society, to December, 1870. 8vo, pp. (4), 478.

London: John Murray. 1871.

RUSSELL (Addison P.) Library Notes. 12mo, pp. (2), 401. *New York: Hurd & Houghton.* 1875.

[RYE (W. B.)] List of the Books of Reference in the Reading-room of the British Museum. 8vo. *London.* 1849.

SABIN (J.) A Dictionary of Books Relating to America. From its Discovery to the Present Time. By Joseph Sabin, *New York: Joseph Sabin. 1867-76.*

48 parts or 8 vols., 8vo, all yet published. One hundred copies printed on large paper. It is the most thorough work of the kind ever attempted, and indispensable to the collector of an American library. Mr. Frederick Muller says, "I am proud to be a bookseller, seeing a bookseller has made such a book." "When this valuable work will be completed it is impossible to calculate; up to Part xiv. it only reaches as far as 'Casas.'"—POWER. It will probably be completed in 1880.

SABIN. A Bibliographical Catalogue of the Waltonian Library, belonging to the Estate of Robert W. Coleman. 8vo, pp. (2), 149. *New York. 1866.*

Seventy-five copies only, privately printed. The greatest part of this library was collected by the late Rev. Dr. Bethune.

[SABIN.] Bibliotheca Dramatica. Catalogue of the Theatrical and Miscellaneous Library of the Late William E. Burton ... Sold ... 1860. 8vo, pp. viii, 463. Portrait.

New York. 1860.

One hundred copies on large paper, imp. 8vo.

[SABIN.] Catalogue of the ... Books, ... of the Late Mr. E. B. Corwin. 8vo, pp. vii, 263. *New York. 1856.*

One hundred copies printed on large paper.

[SABIN.] Catalogue of an Extensive and Select Collection of Choice Books, etc. May 26 [1857]. 8vo.

[*New York. 1857.*]

Descriptive of the library of George R. Hazewell. The collection was at that time withdrawn from sale, but was afterwards catalogued with additions from other sources as the "Catalogue of a Valuable Private Library, Comprising an Extensive and Select Collection of Choice Books, Sold May 16, 1859." *New York. [1859.] 8vo, pp. 6, 324, (2).*

SABIN. Catalogue of the Library of Edwin Forrest. Compiled by Joseph Sabin. 8vo, pp. iv, 188. Portrait.

Philadelphia. 1863.

One hundred and seventy-five copies privately printed. Mr. Forrest bequeathed his library to the Dramatic Institution which he established and endowed.

SABIN. Catalogue of the Books ... belonging to the Estate of the late John Allan. Prepared by Joseph Sabin. 8vo, pp. vi, (2), 343. *New York. 1864.*

One hundred copies printed on large paper, in which is a steel portrait of John Allan. In the large paper copies the name of the compiler of the catalogue was omitted, because in a note on the last page of the small paper copies he was so impertinent as to reflect on the style of that portion of the catalogue which he did not write.

SABIN. Catalogue of the Library of Andrew Wight, of Philadelphia. ... Prepared by Joseph Sabin. 8vo, pp. 315.

[Sold] *New York*. 1864.

One hundred copies printed on large paper. The majority of the books were in fact the property of Mr. Edward Vernon. Very rich in books printed by Benjamin Franklin.

[SABIN.] Catalogue of The Library belonging to Thomas Addis Emmet M.D. 8vo, pp. (6), 371.

New York: Bradstreet Press 1868

As a specimen of ornamental printing this is perhaps the finest specimen put forth in America. Four copies were printed on Whatman's drawing paper.

[SABIN.] Catalogue of Mr. John A. Rice's Library ... Sold ... [by Joseph Sabin] Rl. 8vo, pp. xvi, 566.

New York: J. Sabin & Sons 1870

Twenty-five copies printed on English laid paper for presents only, and one hundred copies on thick paper. This collection of books was one of the finest that had ever been offered for sale in the United States. The total amount realized was over \$42,000.

SABIN. Catalogue of the Library of E. G. Squier. Edited by Joseph Sabin. ... Sold ... 1876 ... 8vo, pp. (4), 277, (8).

New York: Charles C. Shelley, Printer. 1876.

Rich in books relative to Central America, Peru, etc.

[SABIN.] Catalogue of the Library belonging to Thomas W. Field. ... Sold ... 8vo, pp. viii, 376.

New York. 1875.

The notes to the books are mostly abridged from Mr. Field's *Essay*; about ten thousand typographical errors contained in the *Essay* are corrected in this catalogue.

SABIN. Catalogue of the Books Manuscripts and Engravings belonging to William Menzies of New York Prepared by Joseph Sabin 8vo, pp. xviii, 471, (1).

New York 1875

This collection was sold by the compiler, November, 1876, and realized nearly \$50,000, being \$9,000 more than it cost. It was the finest library ever sold in the United States.

SABIN. A List of the Printed Editions of the Works of Fray Bartolomé de las Casas Bishop of Chiapa Extracted from a Dictionary of Books relating to America By Joseph Sabin 8vo, pp. 17.

New York: J. Sabin & Sons 1870

SABIN. A List of the Editions of the Works of Louis Hennepin and Antonio de Herrera Extracted from a Dictionary of Books relating to America. By Joseph Sabin 8vo, pp. 16.

New York: J. Sabin & Sons 1876

[SABIN.] Shakspeariana Burtonensis: being a Catalogue of the Extensive Collection of Shakspeariana of the late William E. Burton, Esq., of New York. ... Rl. 8vo, pp. 72.

New York: Joseph Sabin and Co. 1860.

One hundred copies only printed. Also included in the *Bibliotheca Dramatica*, described *supra*.

SABIN. Catalogue of the Library of George W. Ordway, Chicago, Ill. Prepared By J. Sabin. 8vo, pp. 3-96.

New York: Privately Printed. 1869.

This catalogue of Mr. Ordway's collection is a specimen of amplification. I was instructed to fill 100 pages with a description of a few books, and almost did it.

[SABIN.] Catalogue of the Library of Mr. Richard W. Roche. 8vo, pp. 251.

New York: Bradstreet Press. 1867.

Twenty-five copies printed on thick paper. Edited by Joseph Sabin. The following catalogues include in the notes to the books much information as to their rarity, value or importance: *Bibliotheca Americana et Selectissima*. Catalogue of an Extraordinary Collection of Books relating to America, etc. 8vo, pp. 152. *New York*, [1857.] — *Bibliotheca Splendidissima*. Catalogue [of the Library of A. E. Douglas]. 8vo, pp. v, 172. *New York*, 1856; and others too numerous to mention.

SABIN (J.) & SONS. The American Bibliopolist. A Literary Register and Monthly Catalogue of Old and New Books, and Repository of Notes and Queries. Vol. I. 8vo.

New York. 1869. Continued.

SABINE (Capt.) Catalogue of Captain Sabine's Collection of Books relating to Shakespeare. Sold 1820. 8vo.

London: Sotheby. 1820.

ST. LOUIS. Classified Catalogue of the St. Louis Mercantile Library ... [By John N. Dyer.] Imp. 8vo, pp. xiii, 762.

St. Louis. 1874.

One of the best libraries of its class.

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